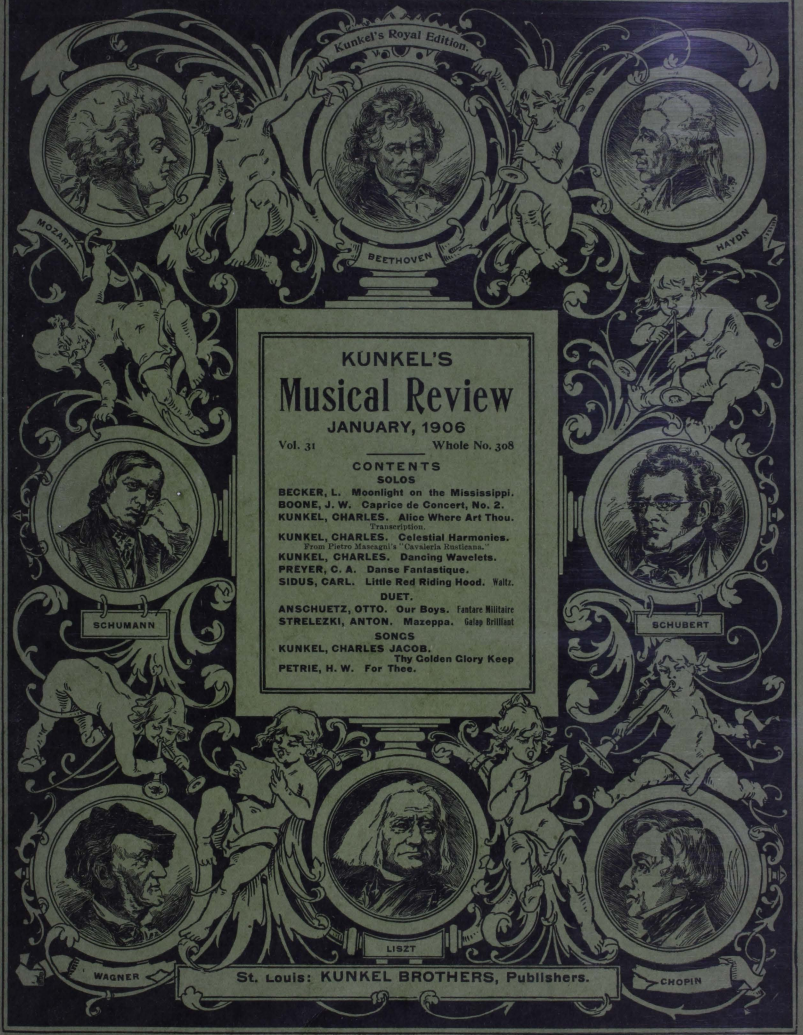


# KUNKEL'S
# Musical Review
## JANUARY, 1906

Vol. 31 Whole No. 308

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   b) Allegretto quasi Andantino.
   c) Allegro molto vivace.
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2. Piano Solo.
   a) Sonatino No. 31 (Theme and Variations) . . . . . *Beethoven*
   b) Love's Devotion (Romanza) *Goldbeck*
   c) Autumn (Waltz) . . . . . *Chopin*
   d) Cotton Pickers (Caprice) *LeRoy Hartt*
   e) Barcarolle and Chimes (Recollections of Venice) . . . . . *Liszt*
   Charles Kunkel.
3. Piano Duet.
   a) Norwegian Dance . . . . . *Grieg*
   b) Canzonetta . . . . . *Mendelssohn*
   c) Scotch Dance . . . . . *Chopin*
   Charles Kunkel and Charles Jacob Kunkel.
4. Violin Solo. Caprice de Concert, Op. 6 . . . . . *Musin*
   Charles A. Kaub.
5. Piano Solo. "Massa's in the Cold, Cold Ground." Concert Paraphrase on Stephen Collins Foster's Melody . . . . . *Kunkel*
   Charles Kunkel.
6. Piano Duet.
   Overture—Zampa . . . . . *Herold-Melnotte*
   Grand Concert Paraphrase.
   Charles Kunkel and Charles Jacob Kunkel.

---

JOSEF HOFMANN, the pianist, was quietly married to Mrs. Marie Eustis at Aix-les-Bains, France.

Mrs. Eustis is a daughter of James Eustis, former Ambassador of France, and a member of the colony at Westbury, L. I. Some years ago she divorced her husband, George Peabody Eustis. She is an attractive and beautiful woman, devoted to music.

Josef Hofmann is in his twenty-eighth year. When eight years old he attracted the attention of Rubinstein, and soon became famous as a marvelous child pianist. He will make a concert tour of the United States this winter.

---

### STRAUSS'S NEW OPERA.

Richard Strauss's new opera, "Salome," is said to be the longest one-act opera, except Wagner's "Rheingold." Two solid hours of R. Strauss without a curtain may prove something of a tax on the attention. It will be produced in Dresden in December or January.

The composer has written in the score of his new opera a part for a new instrument, called "Heckelphone," after the name of the maker. The tone quality, although it has a tenderness and beauty, is penetrating and full; it is softer than the bassoon, more powerful than the English horn, deeper toned and darker in color than the oboe, with which instrument it is identical in fingering.

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JANUARY, 1906. KUNKEL BROTHERS, Publishers, 28th and Olive Sts., St. Louis, Mo. Vol. 31

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THOMAS M. HYLAND, . . EDITOR.

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## THE EAR.

In order to understand the manner in which the sensation of sound is transmitted to the brain, it is necessary to make a cursory investigation of the organ of hearing—the ear.

For descriptive purposes, says the *Musical Enterprise*, the human ear may be divided into three parts—external, middle and internal.

The external ear consists of the visible lobe of cartilage (auricle), and the tube leading therefrom, which is directed inwards and slightly forwards, and is about an inch and a quarter long, is called the external meatus, and is closed at its inner extremity by the tympanum, or ear drum, which is set in vibration by the sound waves which strike upon it.

The middle ear is a cavity in the wall of the skull, called the tympanic cavity, and is separated from the external ear by the tympanum. The air in the tympanic cavity is kept in free communication with the outer air by the Eustachian tube, which leads to the upper part of the throat. On the inner side of the tympanic cavity, opposite the tympanum, are two small apertures, both closed with membrane. The upper one is called from its shape the fenestra ovalis (oval window), and the lower the fenestra rotunda (round window). A chain of small articulated bones—called the malleus (hammer), the incus (anvil) and the stapes (stirrup) are suspended across the tympanic cavity, connecting the tympanum with the fenestra ovalis. Through this chain of bones any vibration of the tympanum is instantly communicated to the fenestra ovalis.

The internal ear is extremely complicated and difficult to describe without drawings, but consists essentially of a membranous bag filled with a liquid called endolymph; this bag floating in another liquid called perilymph, and all contained in a bony cavity separated from the middle ear by the membranes of the round and oval "windows" referred to above. The ultimate fibers of the auditory nerve ramify on the walls of the membranous bag at the internal ear and project into the endolymph contained therein. The internal ear terminates in a small bony tube coiled like a snail's shell, called the cochlea.

The most important and delicate part of the cochlea is a series of radial fibers. (Fibers of Corti) gradually increasing in length, like the strings of a harp. Helmholtz assumes that each of these fibers (of which there are about 3,000, or about 400 to the octave) is tuned to a certain note and capable of taking up its vibratory motion, which it transmits to a nerve ending. According to this theory, what we term "a good ear" for *pitch* depends on the degree of sensitiveness of these fibers. By this theory also we may account for the fact that some sounds are too deep and other sounds too high to be heard. Sounds too deep are inaudible, because there are no fibers in the cochlea long enough to respond to their vibrations. Sounds too high are inaudible because the cochlea contains no fibers short enough to respond to them.

Briefly stated, then, the sensation of sound is transmitted to the brain by the following process: The alternate condensations and rarefactions (vibrations) of the sound waves enter the external ear, strike the tympanum and set it in vibration. These vibrations are transmitted by the chain of small bones to the fenestra ovalis, thence to the complicated middle ear through the organs at which they finally reach the auditory nerves leading to the brain.

## CONRIED STARS TO SING IN ST. LOUIS.

The great Conried Metropolitan Opera House Co. will sing in St. Louis this season. Manager Short, of the Olympic, has just completed arrangements by which this organization is to be brought to his big playhouse some time next spring for an engagement of three days, the number of performances not yet having been fixed.

This means that St. Louis will hear the wonderful Caruso and the marvelous Van Rooy, along with Sembrich, Nordica, Eames, Fromstad, Walker, Louise Homer, Knote, Burgesstaller, Scotti, Geritz, Blass, Journet, Pol Plancon, Bertha Morena and Petrazzini. For there will be at least four performances, with the chances in favor of more, and the stars of the Metropolitan Company will figure in the several casts.

It is not yet settled as to what operas will be selected for the St. Louis engagement. The metropolitan repertoire includes more than 30, with two ballets, and it is understood that the selections for St. Louis will be so made as to constitute the strongest possible offering. The immense Metropolitan Opera House orchestra, under its three leaders, Hertzi, Vigna and Franko, will also be heard.

The closing of this contract with Mr. Conried gives St. Louis a delightful prospect of opera. At the Century, also in the spring, there will be a week's engagement of Henry W. Savage's English Grand Opera Co., during which "The Valkyrie" will be produced, the first of the Nibelungen Ring music-dramas to be given in English in this country. The leading singers of this organization are Millicent Brennan, Gertrude Rennyson, Mathilde Metz, Helen Petre and Moriora Serena, sopranos; Claude Albright, Margaret Crawford, Winifred Baldwin, Flora Fitzgerald and Rita Newman, mezzo-sopranos and contraltos; Alfred Best, Francis Maclennan, Stephen Jungman, Joseph F. Sheehan and William Wegener, tenors; Arthur Deane, Thomas D. Richards, Wilfred Goff and George White, baritones, and Martin L. Bowman, Ottley Cranston, Richard Jones, Robert Kent Parker, Joseph Parsons and Arthur D. Woods, bassos.

## ARTHUR R. RUBINSTEIN.

The announcement of the coming of Arthur Rubinstein, the great Polish pianist, who is to make a tour of this country with the Knabe piano, has aroused deep interest among music lovers. The latest experience of this artist in Russia must provoke the ready sympathies of our people. When the Czar's proclamation was spread before the world, assuring greater freedom to his subjects and liberty to certain classes of political convicts, Arthur Rubinstein thought that the day had come when his long-imprisoned brother would return from Siberia. Being a Jew, he had to surmount numerous difficulties and prejudices, but he was eventually assured by a friendly official at Lodz, Rubinstein's birthplace, that his brther might be liberated.

At this news Rubinstein immediately cancelled his concert tour of the principal German cities, which he was then filling, and immediately hastened to Russia.

He arrived at Warsaw during a riot, and a few hours later was arrested as a Polish suspect. The lack of identification papers put the pianist in a great predicament, and he appealed with much difficulty to the Lodz authorities. Meanwhile, Warsaw intrigue had done its work, and the friendly Lodz official was as powerless to help Rubinstein out of his scrape as he had been eager in assisting him. Rubinstein was detained in Warsaw for several days and then given peremptory orders to leave his native soil within twenty-four hours. Naturally, he was crushed by his keen disappointment and sad experience, but he cables his American manager that the tour here will begin on January 8th in New York, as originally arranged.

Rubinstein's first American tour with the Knabe piano will take him from the Atlantic to the Pacific, and from Canada to Mexico.

## A GREAT COMPOSER'S INSPIRATION.

At last Wagner was possessed by "das furchtbare Sehnen," which was essential to the composition of Acts II and III of "Tristan." On November 1 he even had thoughts of suicide. He wrote the music with the gold pen presented to him by Mathilde. The third act was written with as great passion as the second. Wagner, in his uncomfortable hotel at Lucerne, became Tristan tossing on his couch at Kareol. Then we find him weeping while he composes Kurwenal's words, "Auf eig'ner Weid' und Wonne," etc. On May 9, however, he had been sticking for a week over the passage preceding "Sterbend lag ich stumm im Kahn," but the provident Mathilde sent him a package of zwieback. He dipped the "sweet, familiar rusks" in milk and consumed them, and the gates of inspiration were opened again. "God, what the proper rusk can do!" he exclaims. Thus "Tristan" was composed.—Wagner's Letters to Mathilde Wesendonck.

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## ENSEMBLE PLAYING.

Ensemble playing is one of the very greatest aids the student can have in the pursuit of a musical education.

In the first place, says an exchange, it familiarizes him with music that he would otherwise know absolutely nothing about, and in the second place it sharpens his wits wonderfully to be obliged to keep in touch musically with two or perhaps three persons at the same moment.

The term "ensemble" means, as the pupil probably knows, "together," and, literally, duets come under this head, but the generally accepted meaning of "ensemble playing" refers to trios, quartets and quintets.

Some of the most beautiful music ever composed was written in trio, and much orchestral music has been rearranged for the purpose of being played in this way, so there is really no end to the beautiful things one may find in this kind of research.

Let the student gather about him a little circle of congenial musical friends, and if possible let there be one who plays the violin and one who plays the violoncello. If he can number among his friends some one who plays the double bass and some one who plays the organ he is lucky indeed, and the prospect of great musical enjoyment opens wide before him.

In order to acquire the best results, regularity is as necessary in this sort of playing as in any other. Therefore, let him organize a little club, of which the avowed purpose is music reading and study. Let the members meet once a week regularly, and if they are moved to "study up" their parts during the week by themselves so much the better for everyone.

The ordinary "string quartet" is made up of a violin, second violin, viola and violoncello. The first violin represents the soprano, second violin the alto, viola the tenor and violoncello the bass voice. It is often difficult though to get together people who play, even a little, on these instruments among one's personal friends, and a trio, composed of piano, violin and cello, or violin, piano and organ will be found an ideal combination. Let the members always choose good music. Not difficult music, at first—the easier the better—until the performers become accustomed to playing together; but let the music be always something that is worth while, and let it be chosen from the different masters, so that the players may become familiar with all styles. Haydn is the greatest model for the string quartet (the piano or organ can always play the fourth part in the quartet, if preferred). Mozart, Beethoven, Spohr, Mendelssohn, Schumann and Schubert have all written exquisite quartets, quintets and trios, and there are other more modern writers, too numerous to mention.

Let the choosing of the music fall to the member of the club who is, musically, the most well read, and let him, always, seek to find the music that is most elevating and inspiring, for the broadening process must go on in this, as in all other forms of musical education.

Each member of the trio (or quartet, as the case may be) must be as conscientious in his part of the performance as if he were playing a solo. He must try to grasp the idea of the composer, must heed all the marks of phrasing, and must do his part toward welding together a perfect whole from the three separate parts. Unless each member does this conscientiously and refrains from trying to make a solo of his own particular part, the trio will be the expression of three separate and antagonistic minds, instead of the representation of one mind, as it should be.

All mothers should encourage the introduction of ensemble music into their homes, for there is no surer and happier way of strengthening the bonds which keep the family circle intact. If the home is made attractive the boys and girls will not be anxious to leave it, but will, instead, bring their young friends to swell the circle. Each member of the family must do his and her part, but it rests entirely with the parents whether such gatherings shall be made a success or not. If the sons and daughters feel that their parents are tired and bored, the whole inspiration of the evening is gone—they will become tired and bored as well, and will feel that the coming of their young friends is regarded as more or less of an intrusion. If, on the contrary, the father and mother take part in the performance, or at least oversee the little musicales, and display keen interest therein, the whole thing is transformed and the musical evenings at home become something to be looked forward to all week.

---

TONE is more important than technic, and yet it is the perfection, the essence, of technic. Everyone seems to be striving for technic, on whatever instrument they play, and neglecting the very first detail of the work. One rich, clear, carrying tone is worth more than an entire movement from a concerto played without quality or power. I would rather pay a dollar to hear a great pianist or violinist play scales than to have to listen to many a concert player whose idea of creditable performance is to get all the notes of a difficult classic or modern composition. Music must be made up of pleasing sounds only, and the more pleasing the sounds the more appropriately may the word music be applied to it. There is music in the brook, the sighing wind, the rustling leaves, the storm at sea, and in the soul of the musician. To expect to pick music off a sheet of music paper is folly. The pianola does that as well as it can, but there is very much lacking. No matter what muscial instrument you intend to master, devote part of every day's practice to tone production, just as the vocal pupils are compelled to do, if they are ever to amount to anything in their chosen art.


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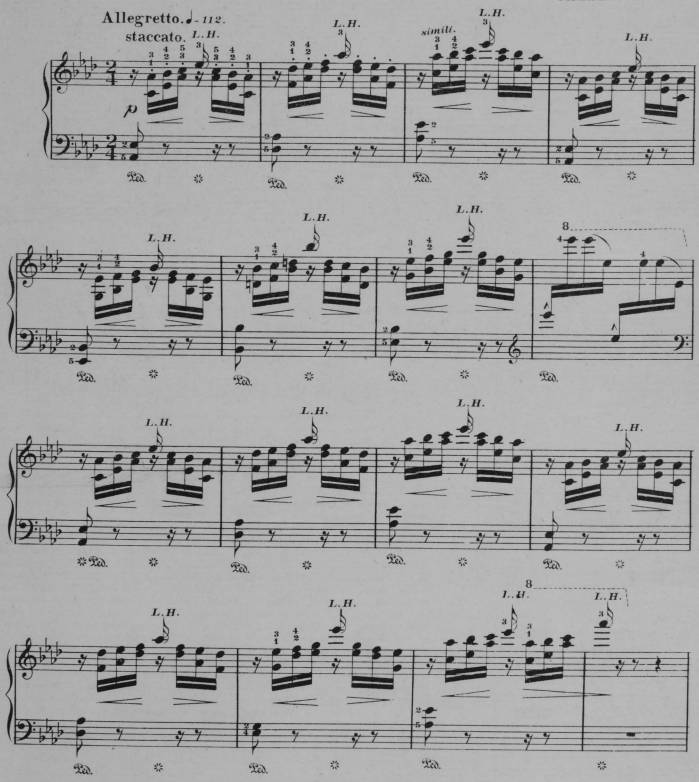


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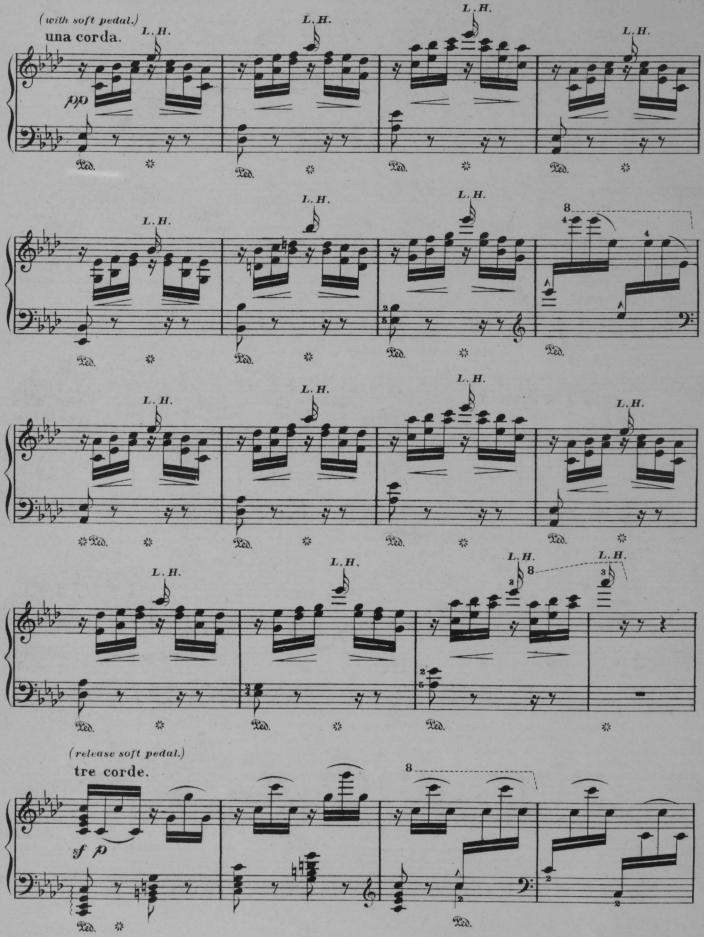
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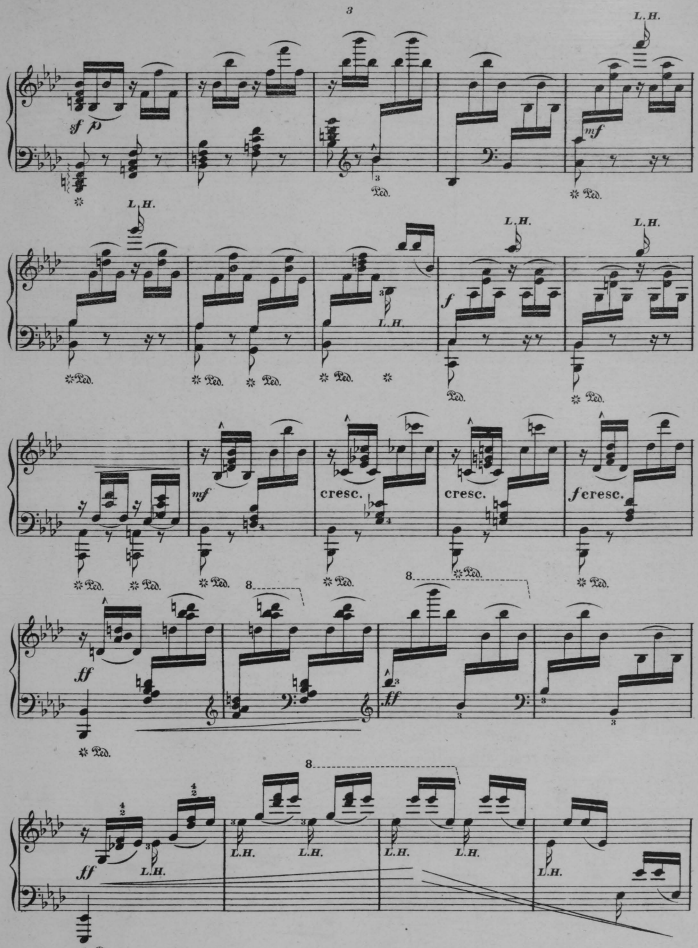
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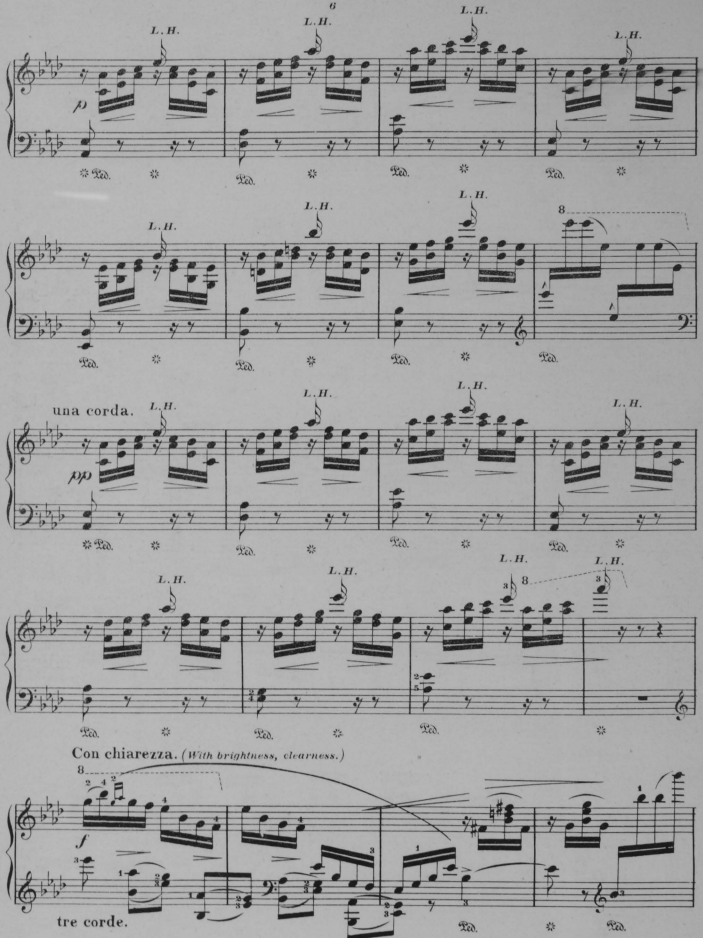
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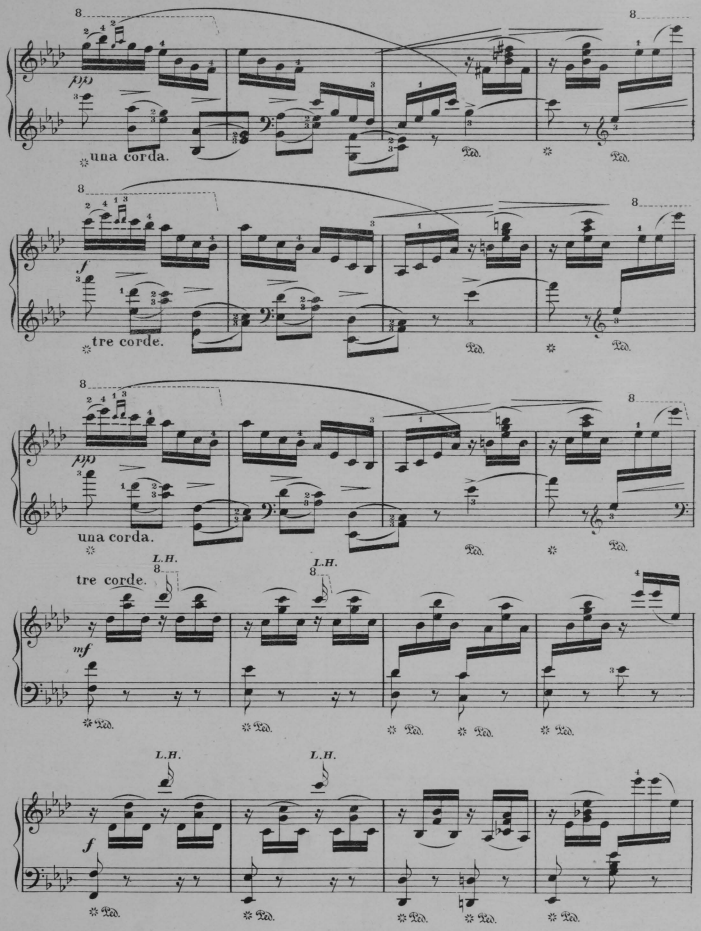
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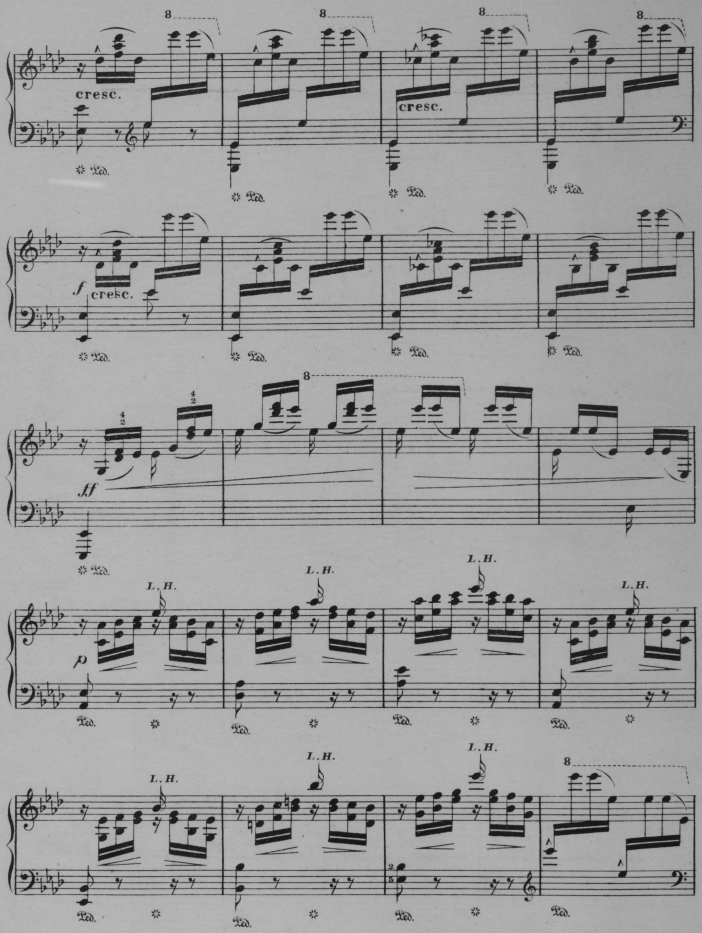
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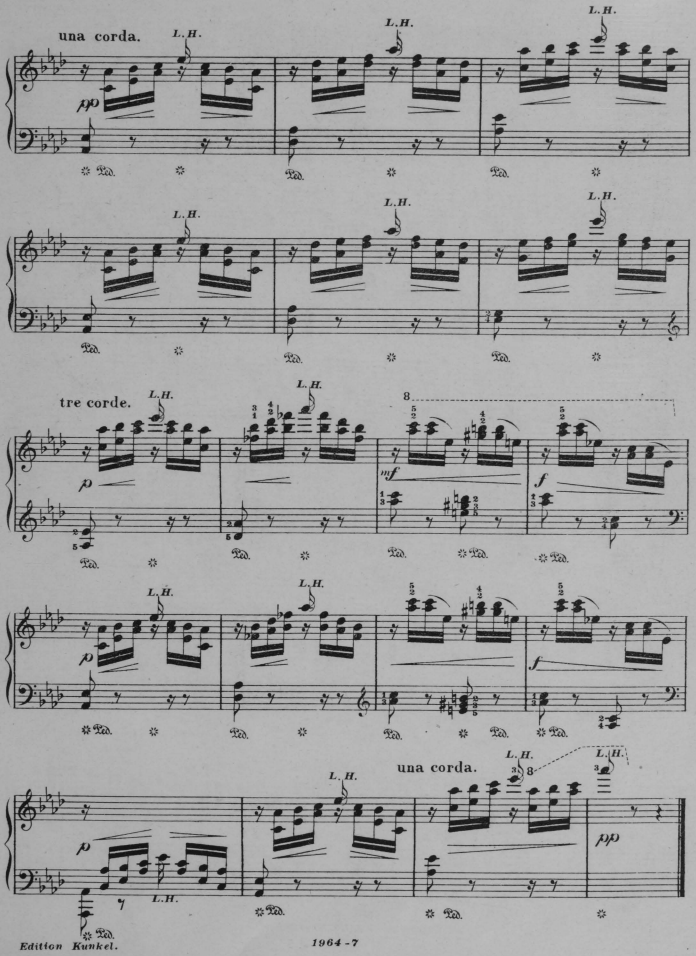
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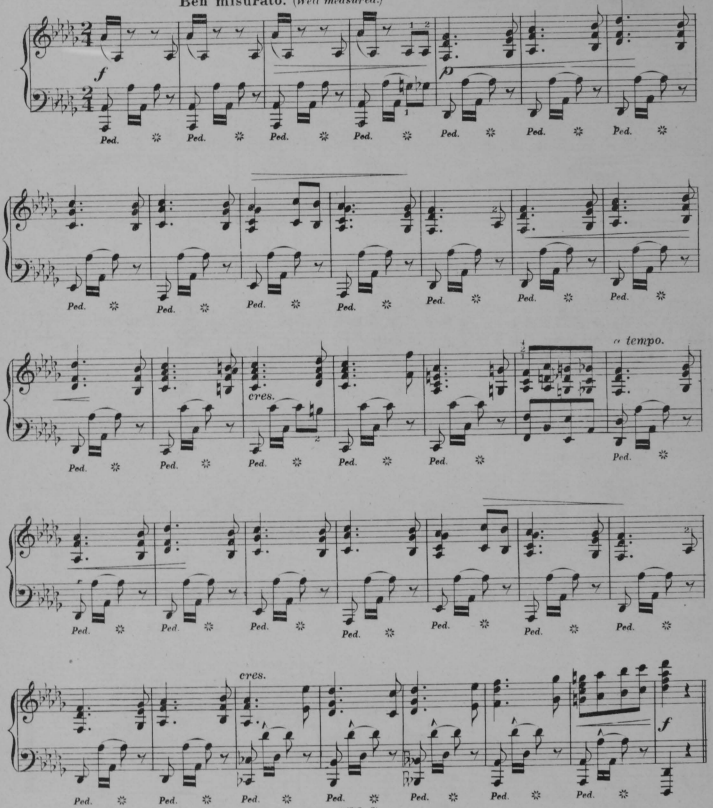
# CAPRICE de CONCERT.

## Nº II.

John W. Boone.

Vivo ♩ = 112. **Ben misurato.** *(Well measured.)*




1470-7

Edition Kunkel.

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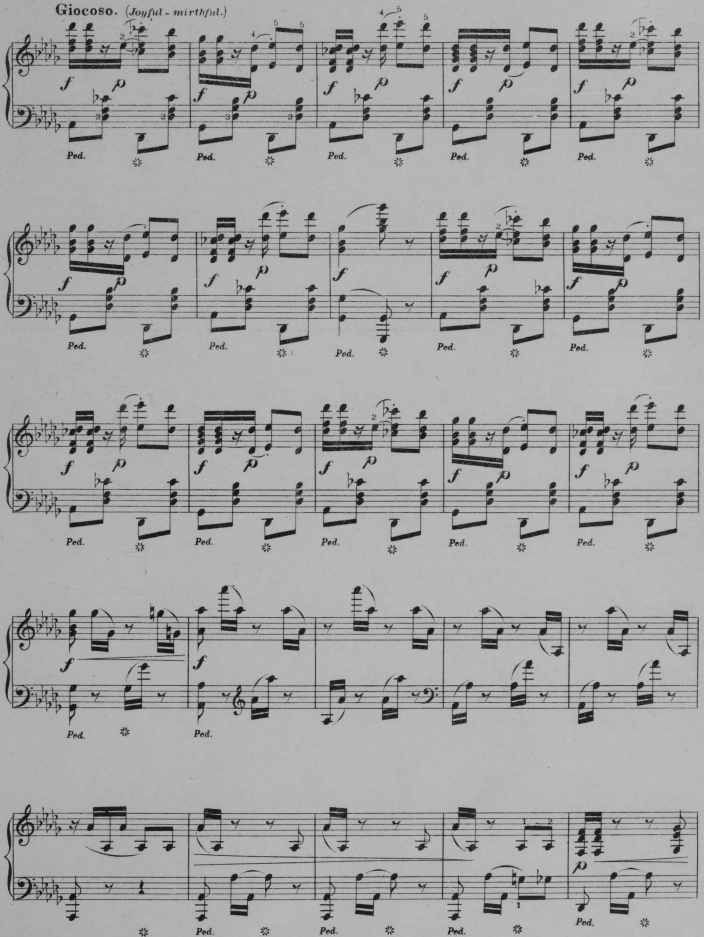
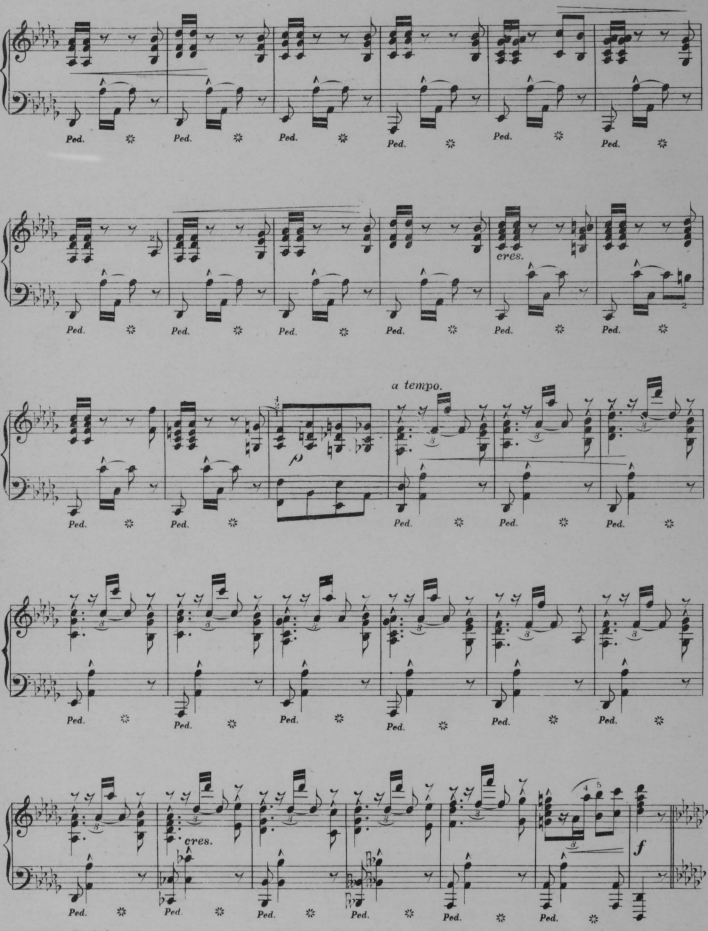
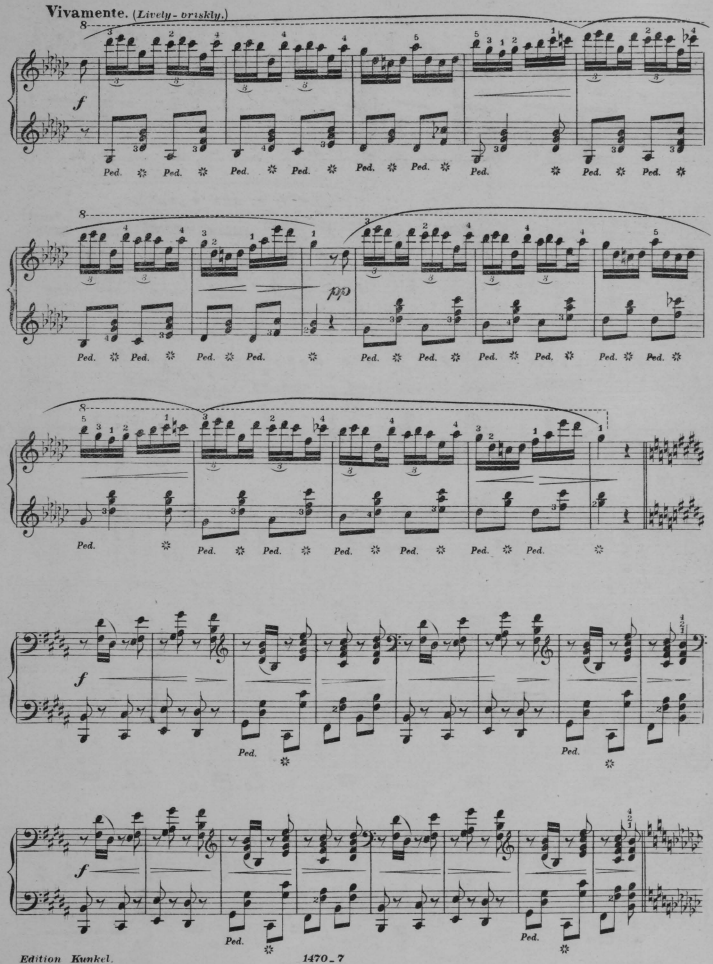
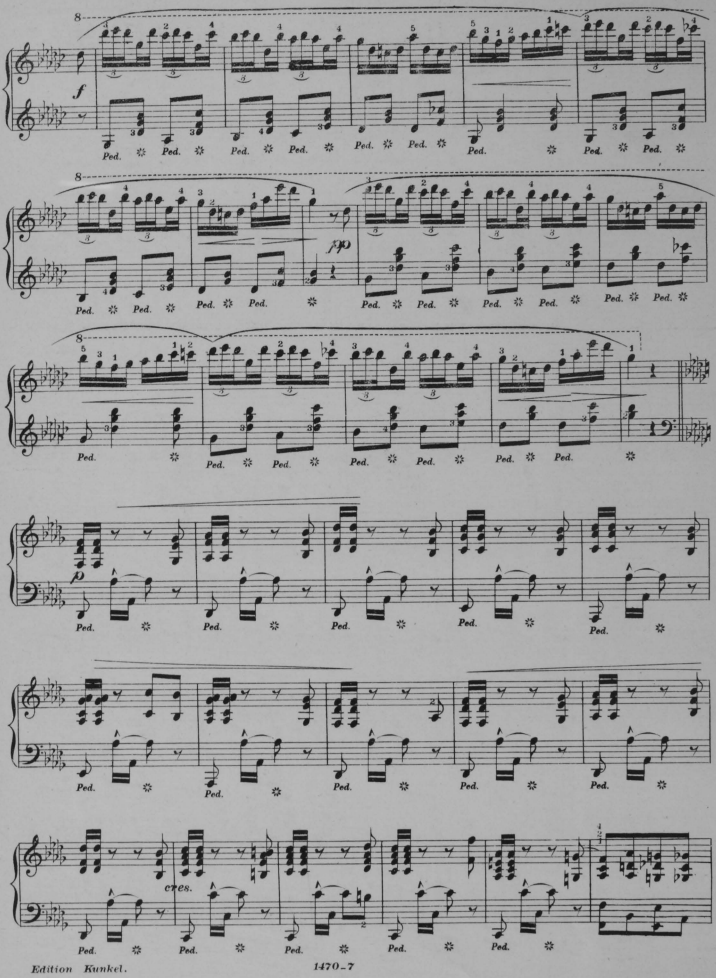
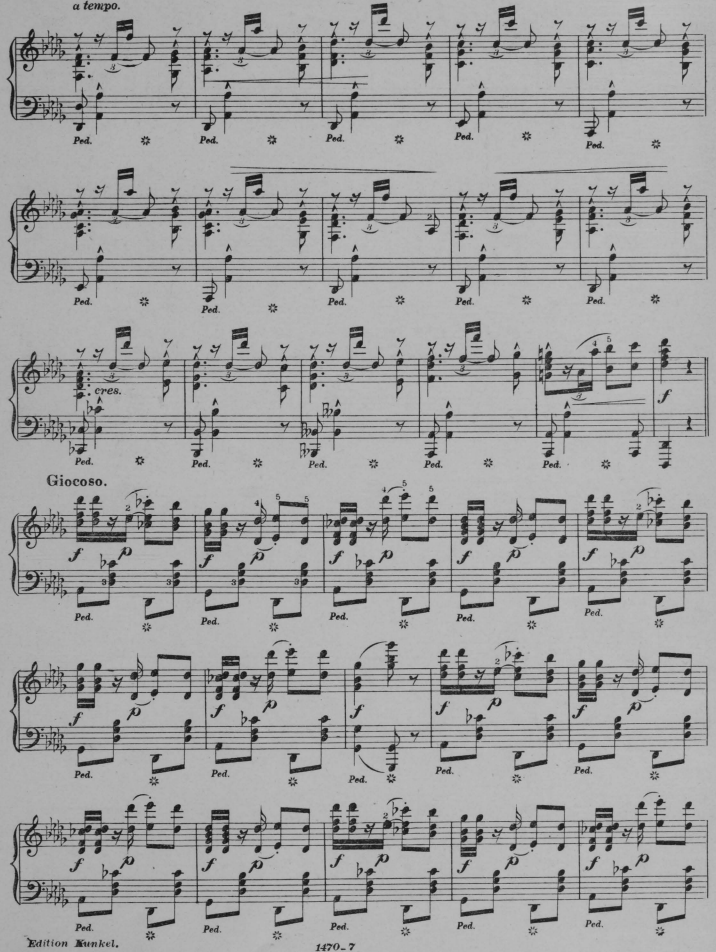
**Giocoso.** *(Joyful - mirthful.)*

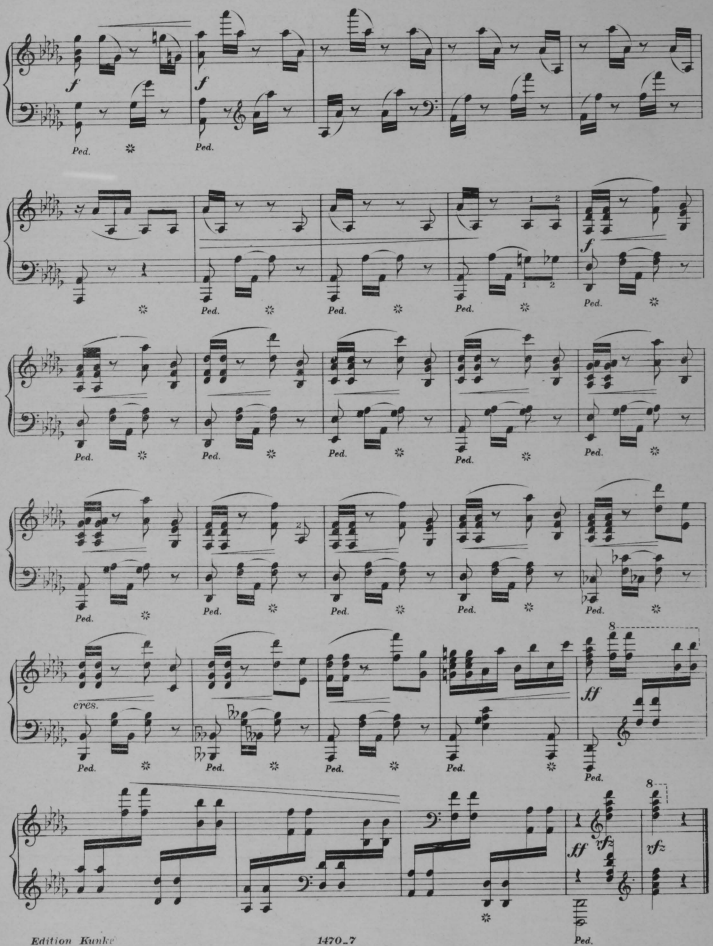



Ped.
cres.
a tempo
p
cres.
f


Vivamente. (Lively - briskly.)
f
pp
Ped.


8
f
Ped.
8
pp
Ped.
8
Ped.
p
Ped.
cres.
Ped.

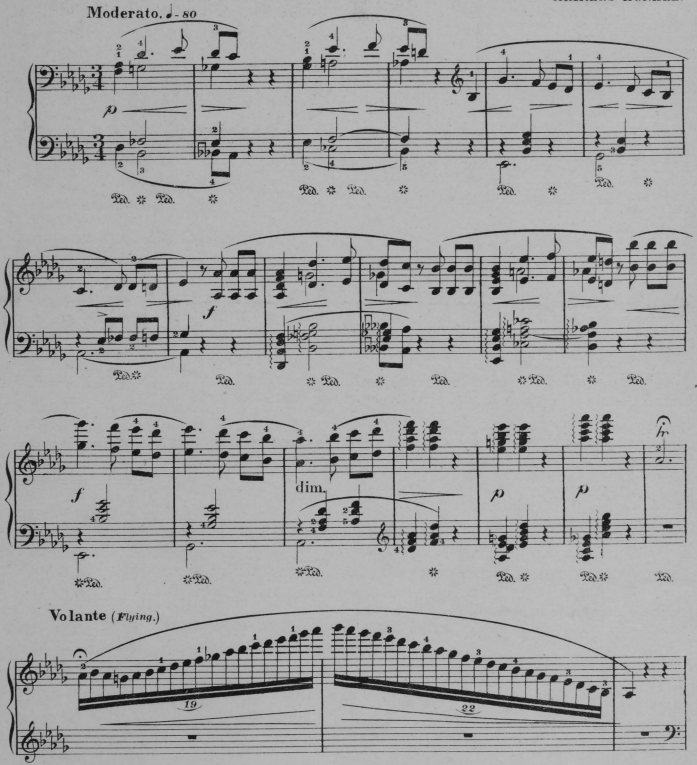

a tempo.
Ped.
cres.
f
Giocoso.


f
Ped.
cres.
ff
8
fz

# ALICE WHERE ART THOU?

## (TRANSCRIPTION.)

CHARLES KUNKEL.




1965-9

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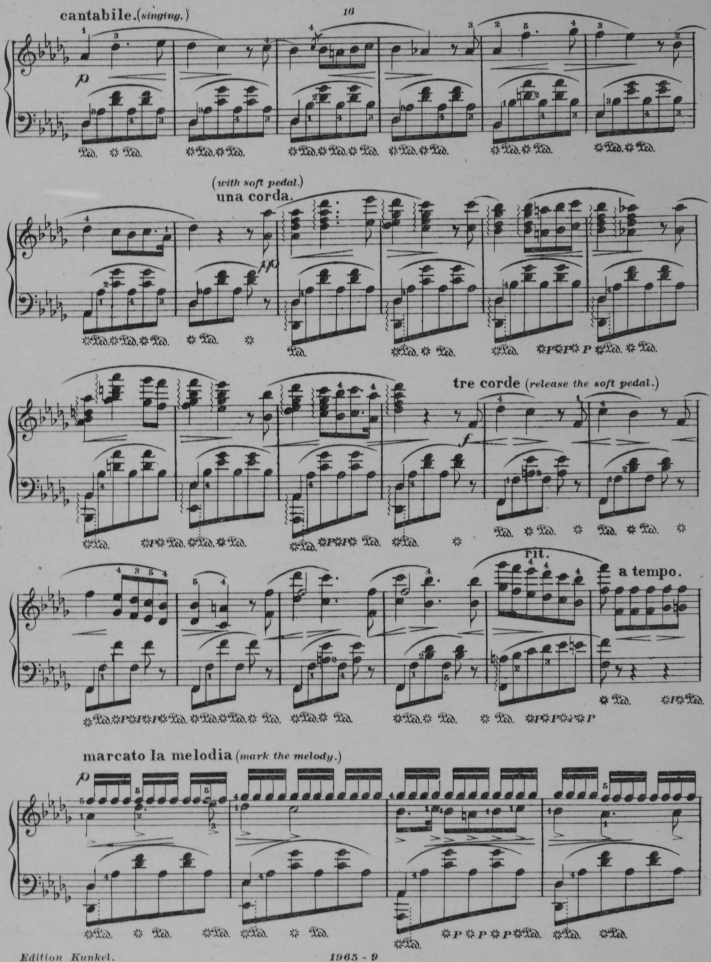
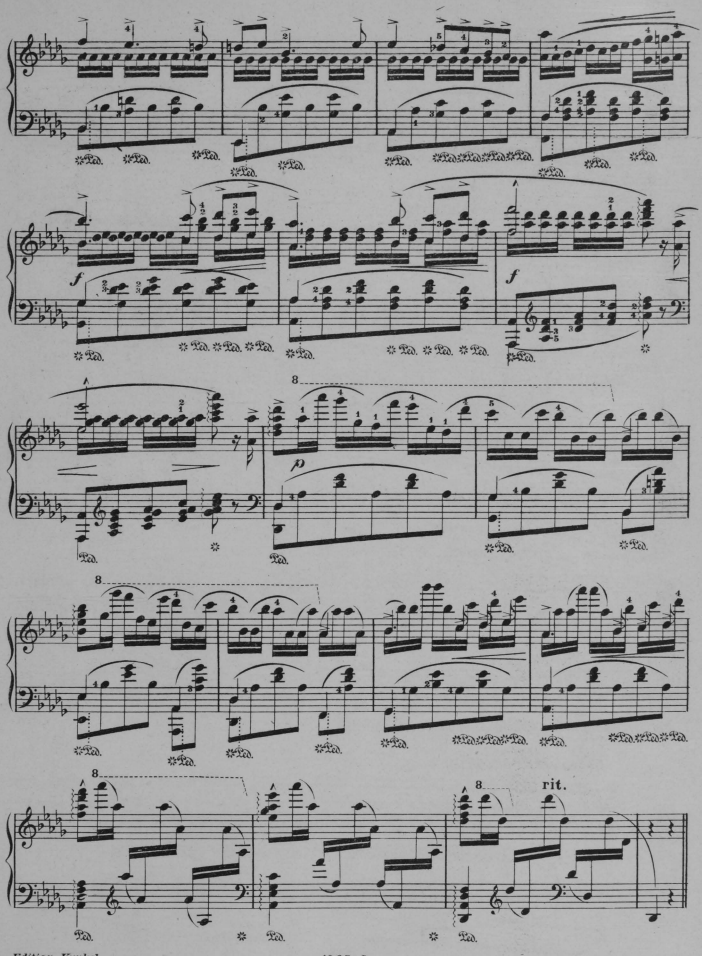
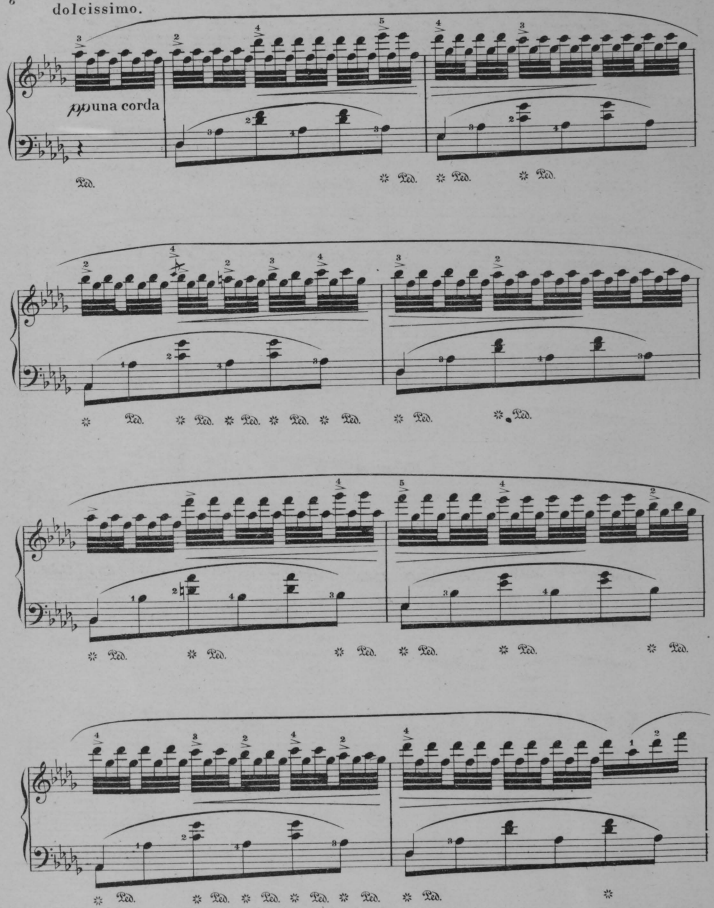
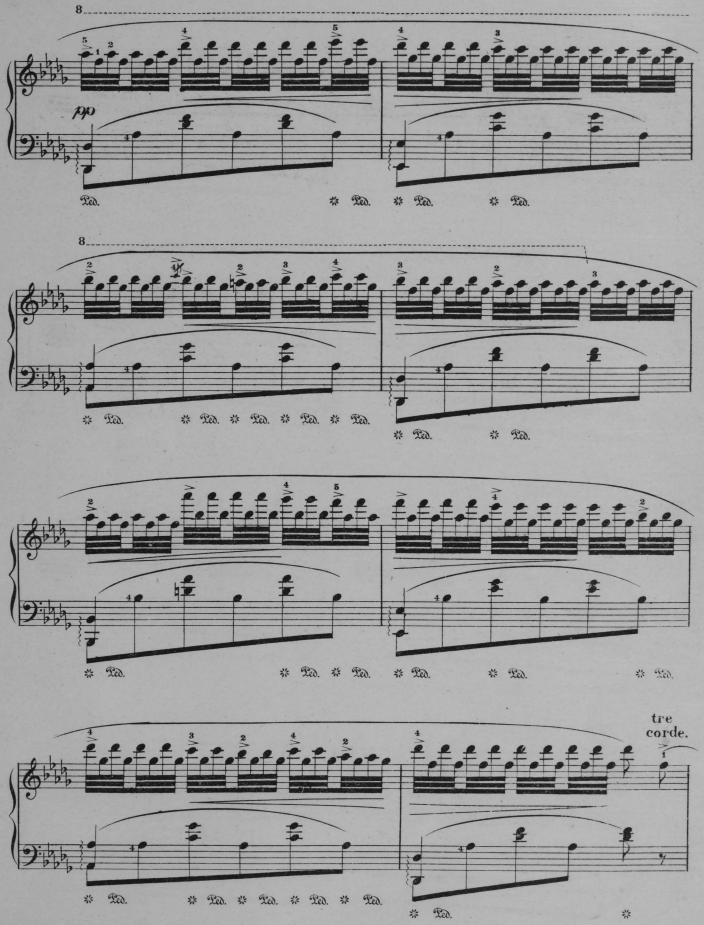
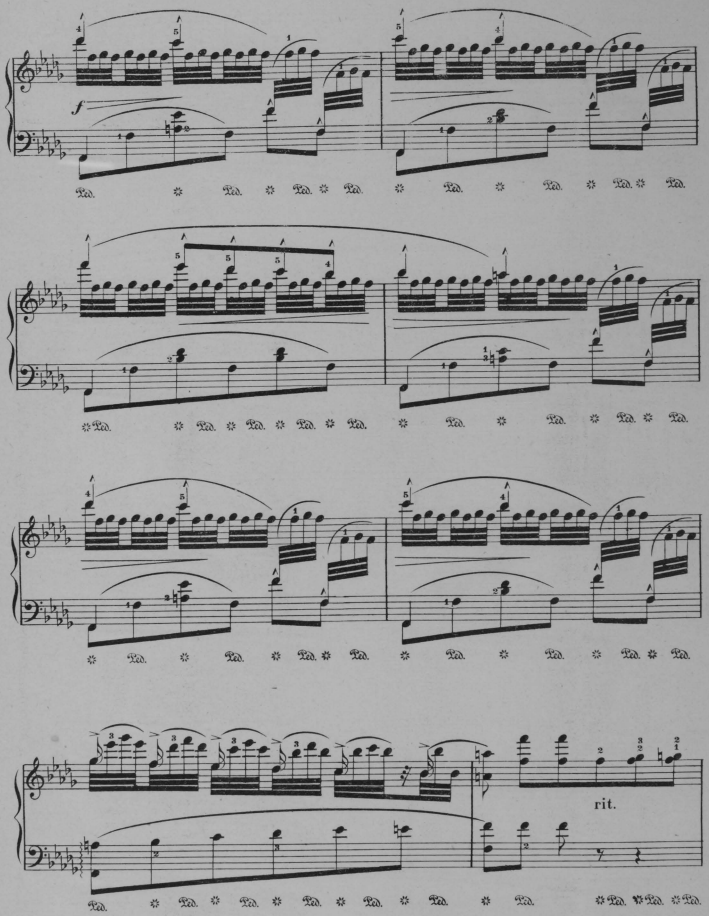

cantabile. (singing.)
16
(with soft pedal.)
una corda.
tre corde (release the soft pedal.)
rit.
a tempo.
marcato la melodia (mark the melody.)

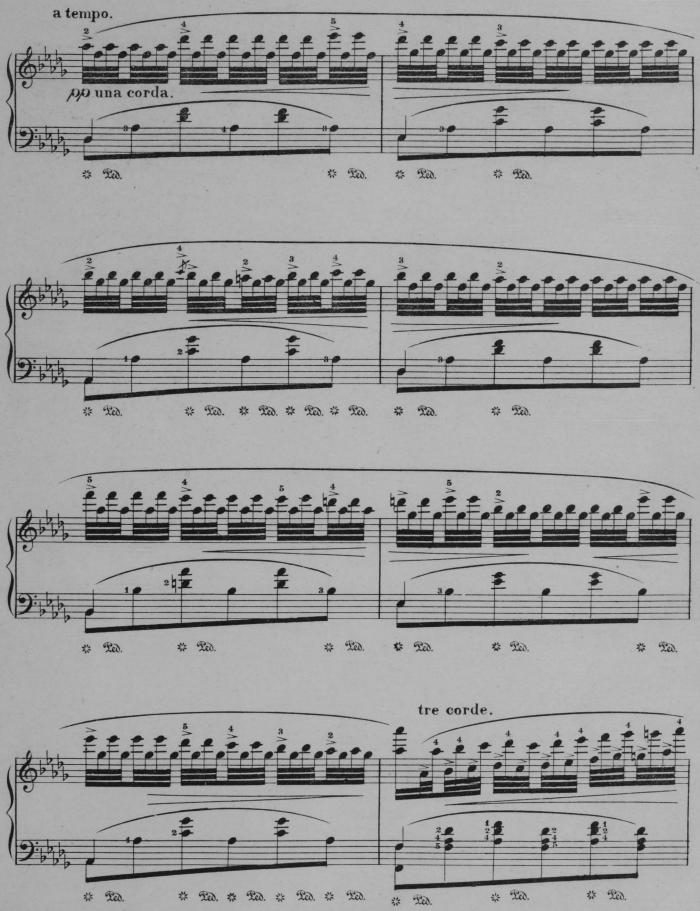

f
f
p
8
rit.

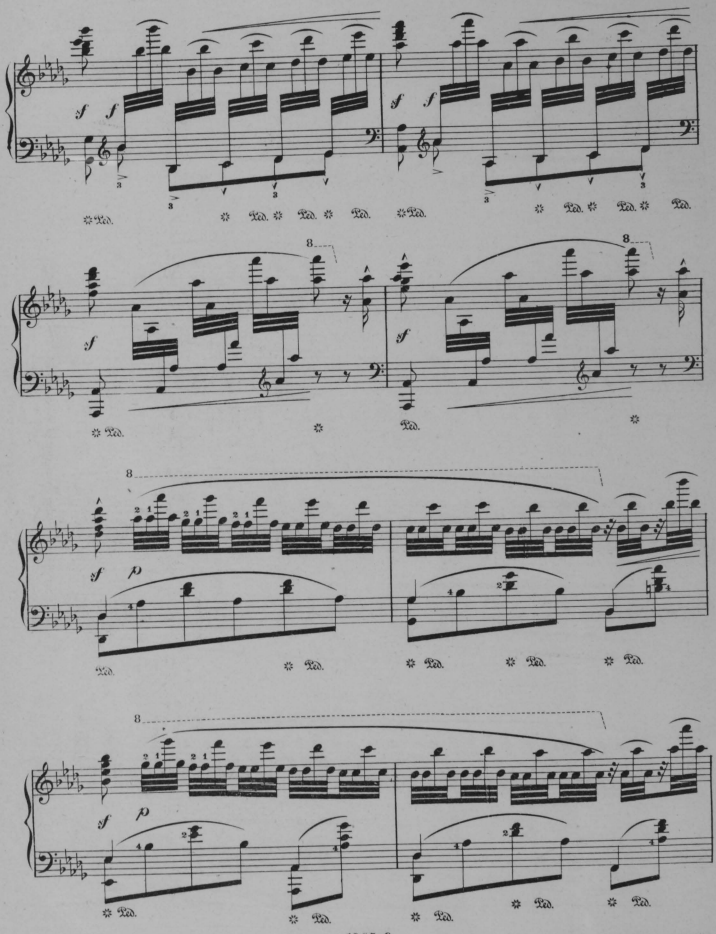
6 dolcissimo.

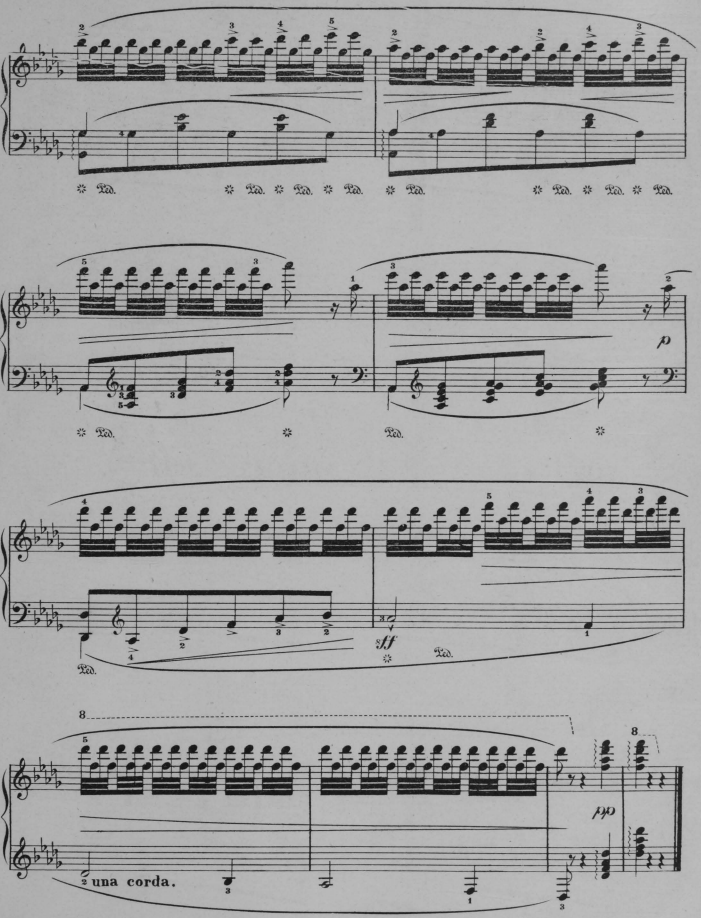



8
pp
Ped.
8
tre
corde.


f
rit.

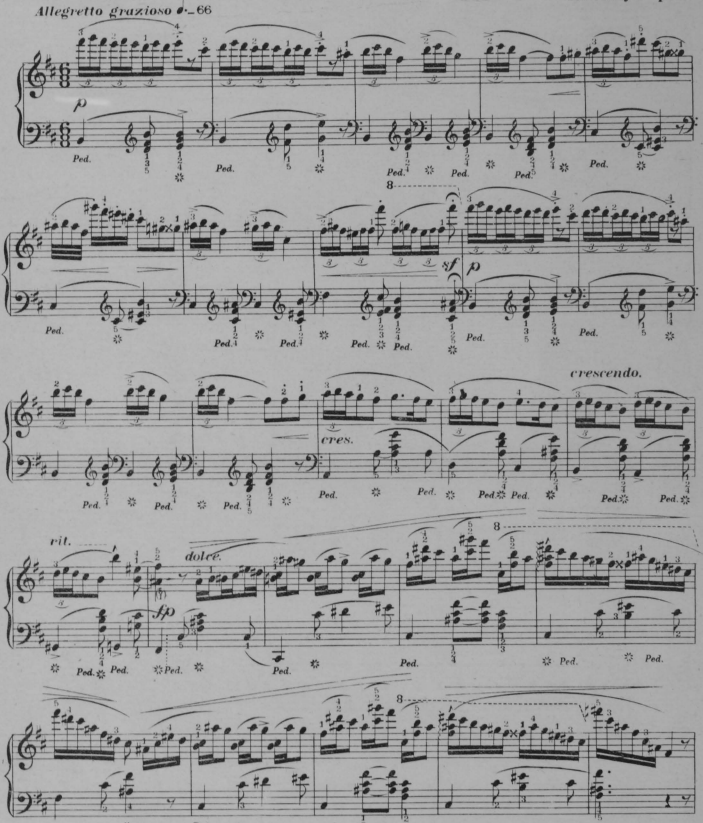

a tempo.
una corda.
tre corde.


sf
f
Ped.
8
p


Ped.
p
sff
una corda.
pp

# DANSE FANTASTIQUE.

C. A. Preyer Op. 8.



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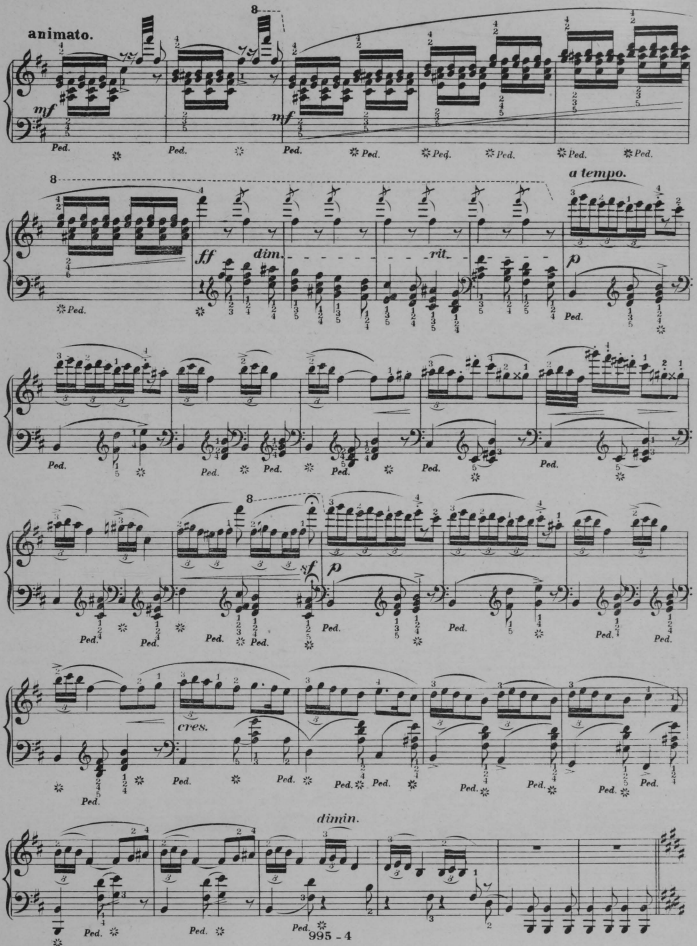
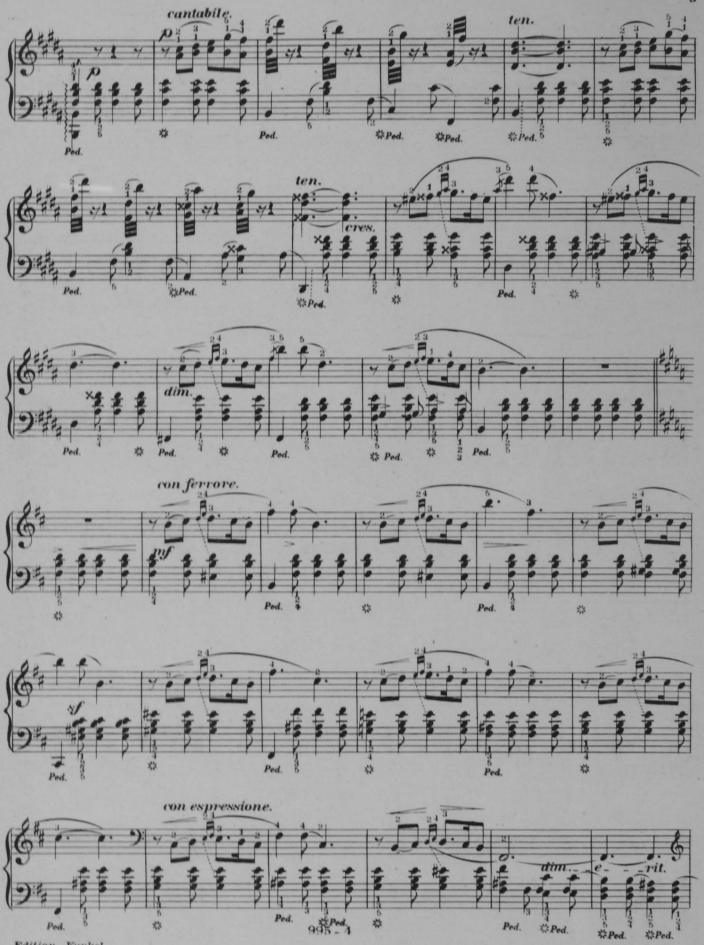
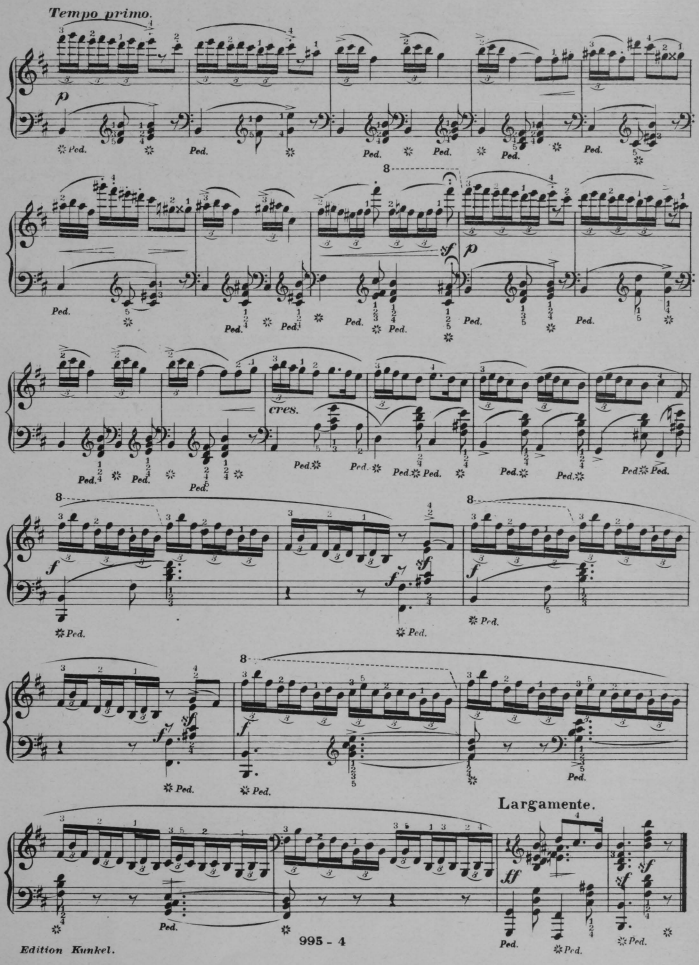





Edition Kunkel.


cantabile.
ten.
ten.
cresc.
dim.
con ferrore.
con espressione.
dim.
e - - - rit.
Ped.

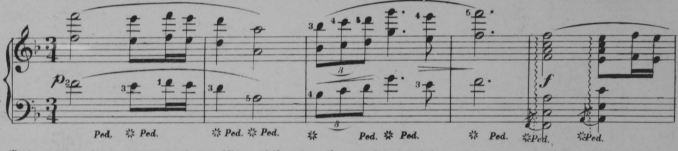

Tempo primo.
cres.
Largamente.

# INTERMEZZO SINFONICO.

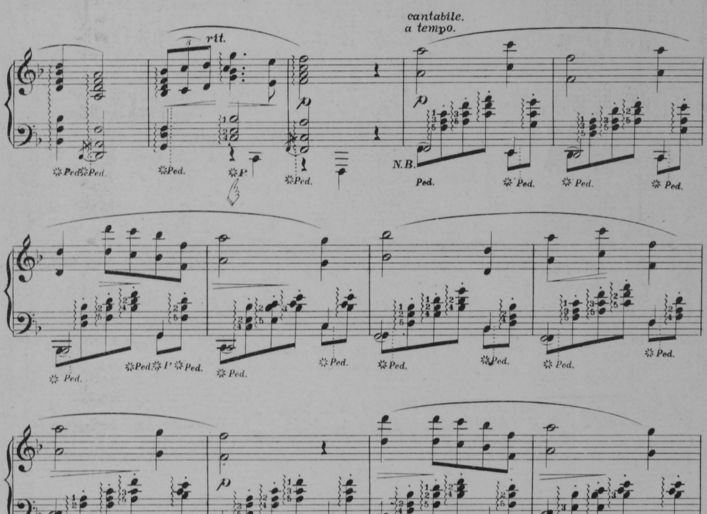
## CELESTIAL HARMONIES.

Adapted for the Piano by Charles Kunkel.

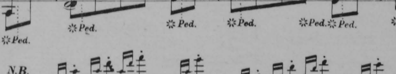
Andante sostenuto ♩= 56. Pietro Mascagni.




*To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.*




Manner of execution.

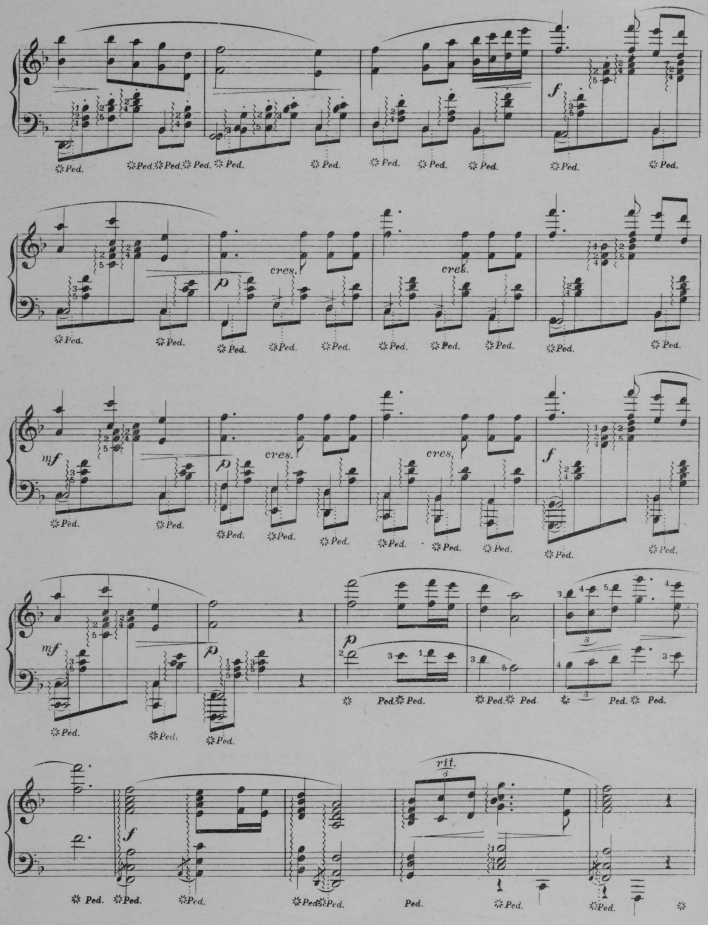


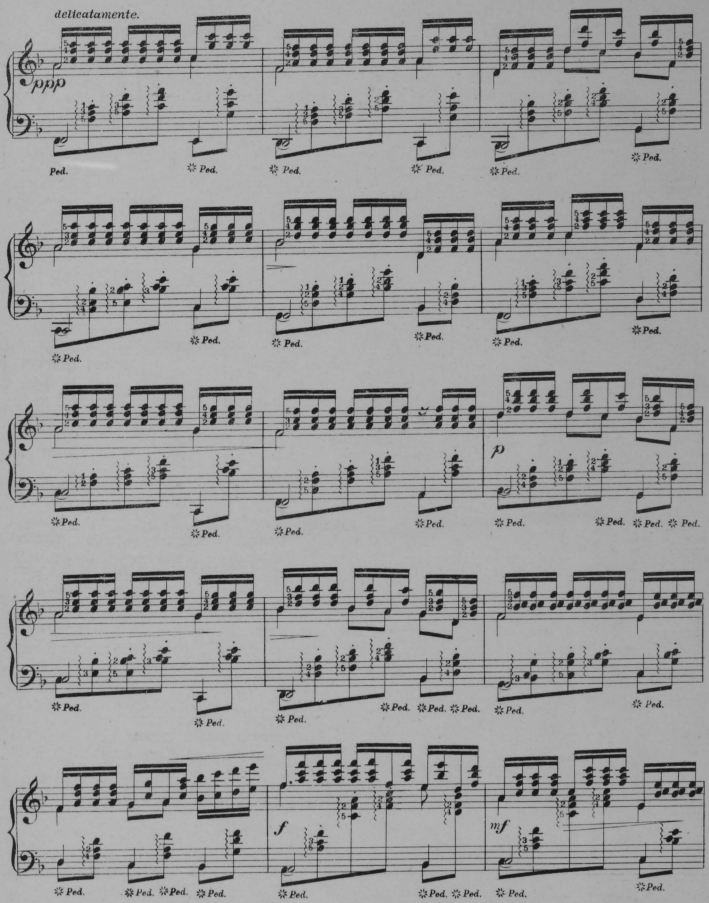

*The P, signifies Pedal.*

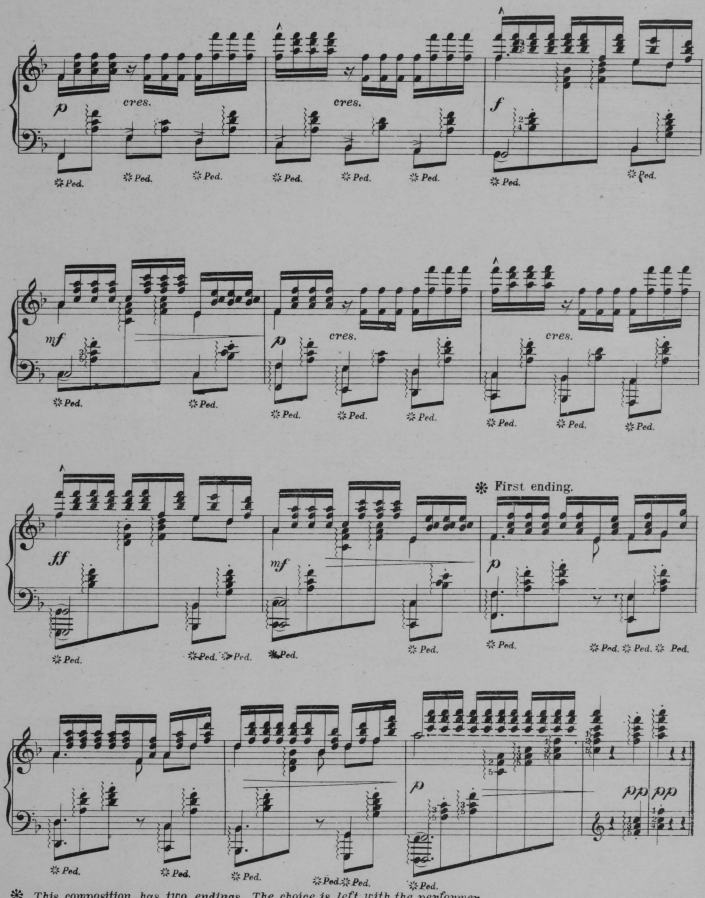
1376_5

*Edition Kunkel.*

*Copyright_ Kunkel Bros. 1891.*


Ped.
cres.
mf
p
f
rit.


delicatamente.
ppp
Ped.
p
f
mf




✲ *This composition has two endings. The choice is left with the performer.*



*Edition Kunkel.*

# OUR BOYS.

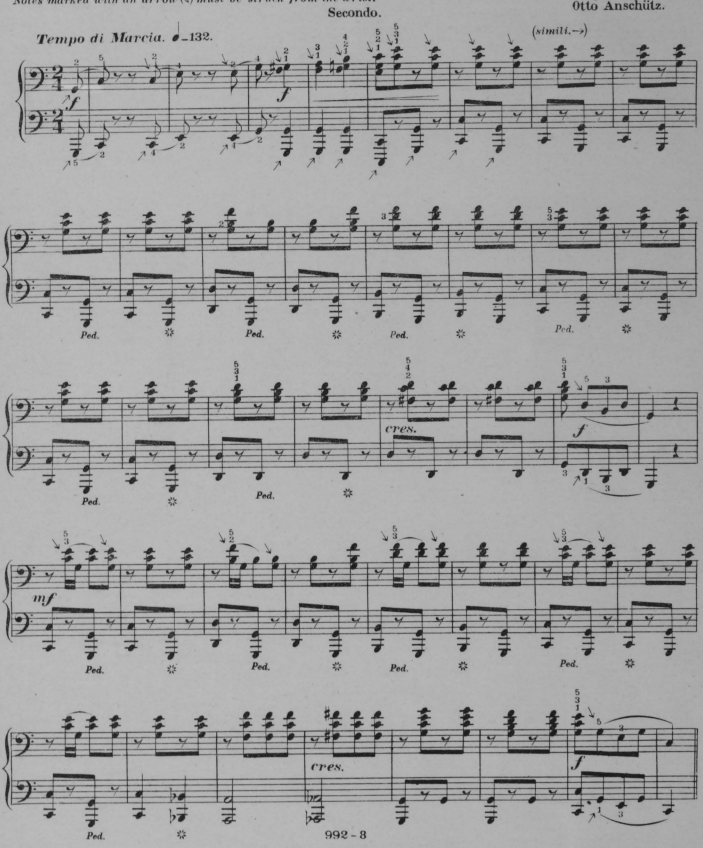
## *UNSERE JUNGEN.*

(FANFARE MILITAIRE.)

*Notes marked with an arrow (↘) must be struck from the wrist.*

Secondo.

Otto Anschütz.



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# OUR BOYS.

## UNSERE JUNGEN.

(FANFARE MILITAIRE.)

*Notes marked with an arrow (↓) must be struck from the wrist.*

Otto Anschütz

Primo.

*Tempo di Marcia* ♩= 132.

*Giocoso.*

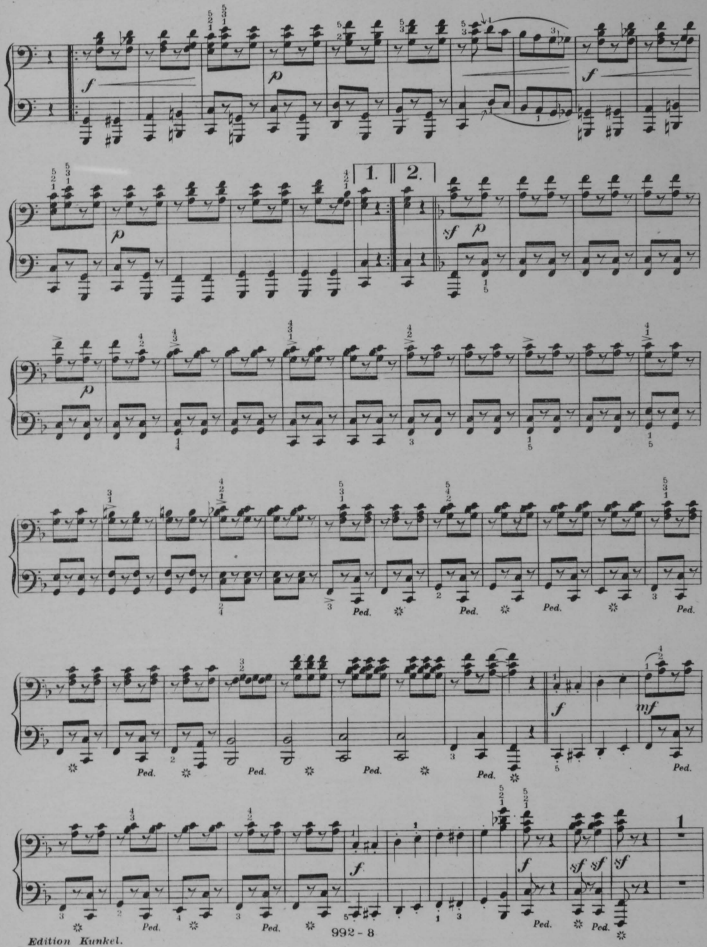
*secondo.*

*ten.* *Ped.* *cres.* *f*

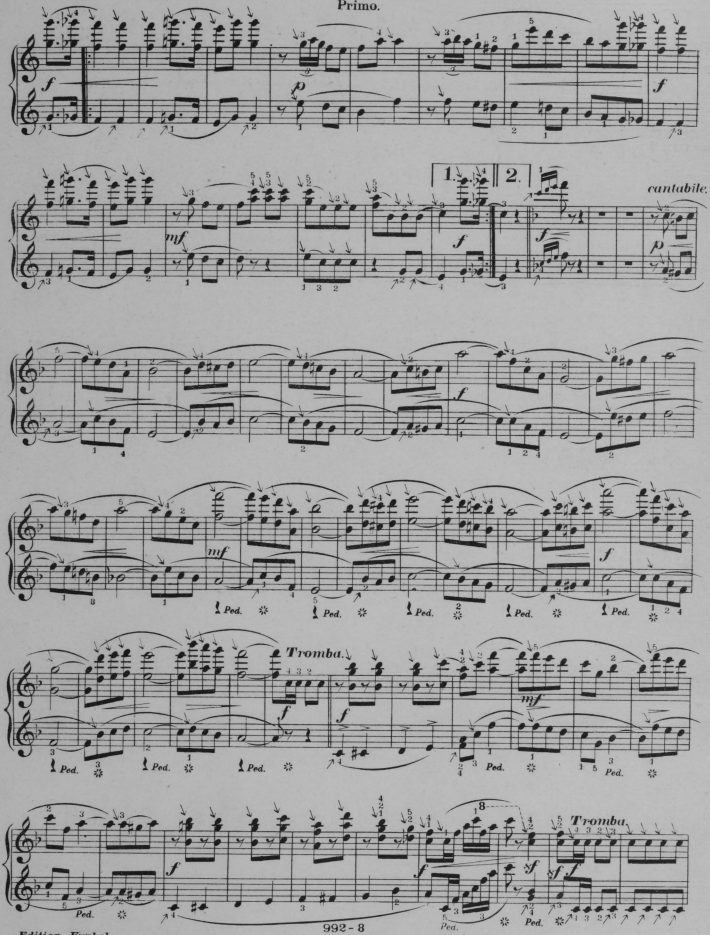


*Edition Kunkel.*

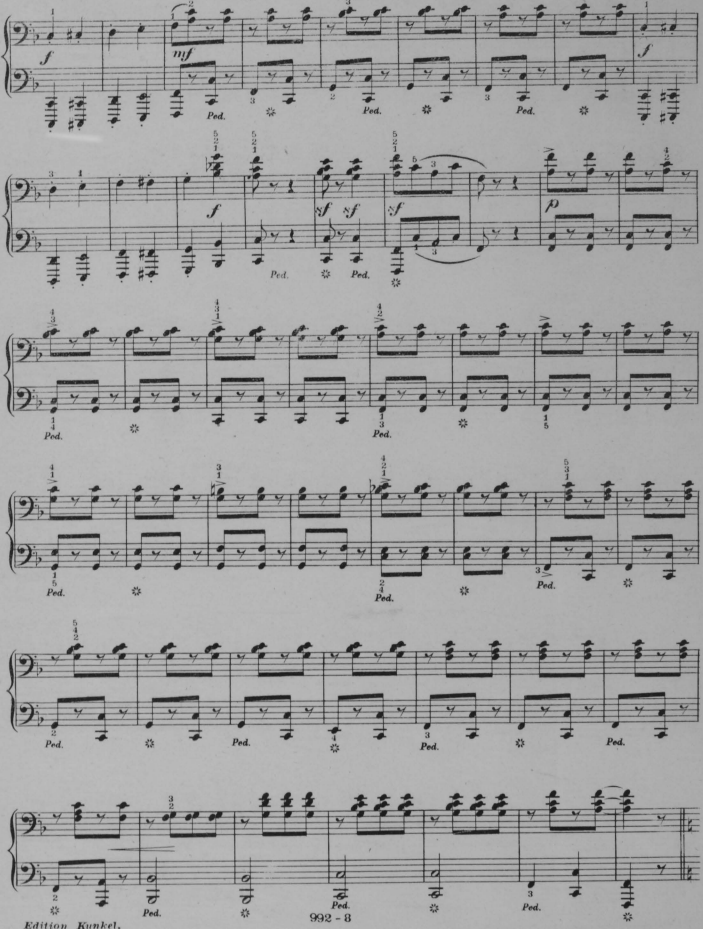
Secondo.



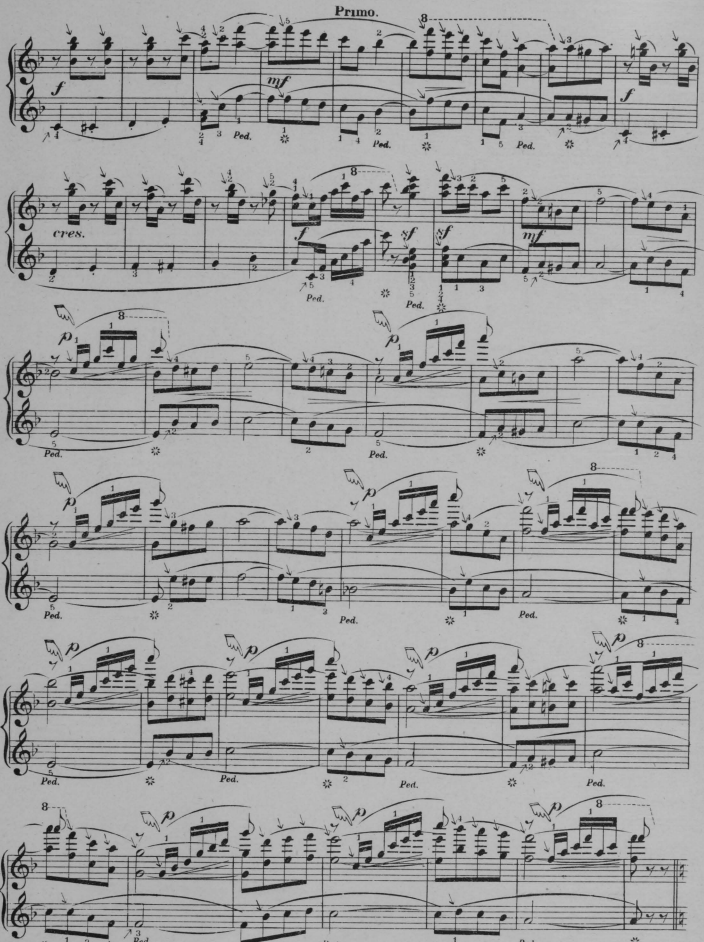
Primo.



Secondo.



Primo.

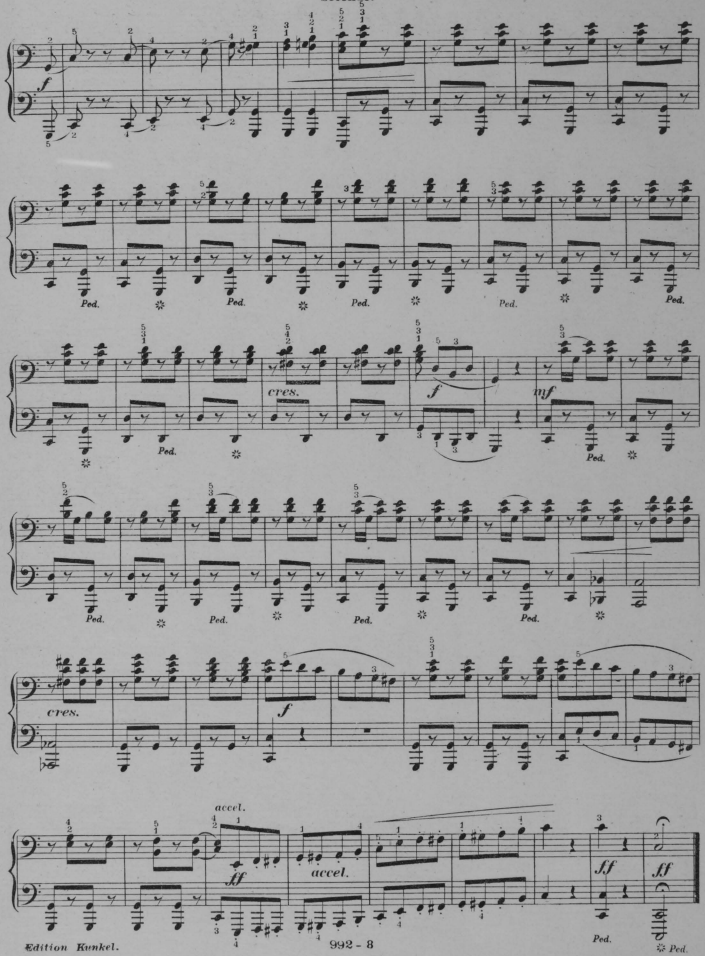



The runs thus marked »»» may be omitted.

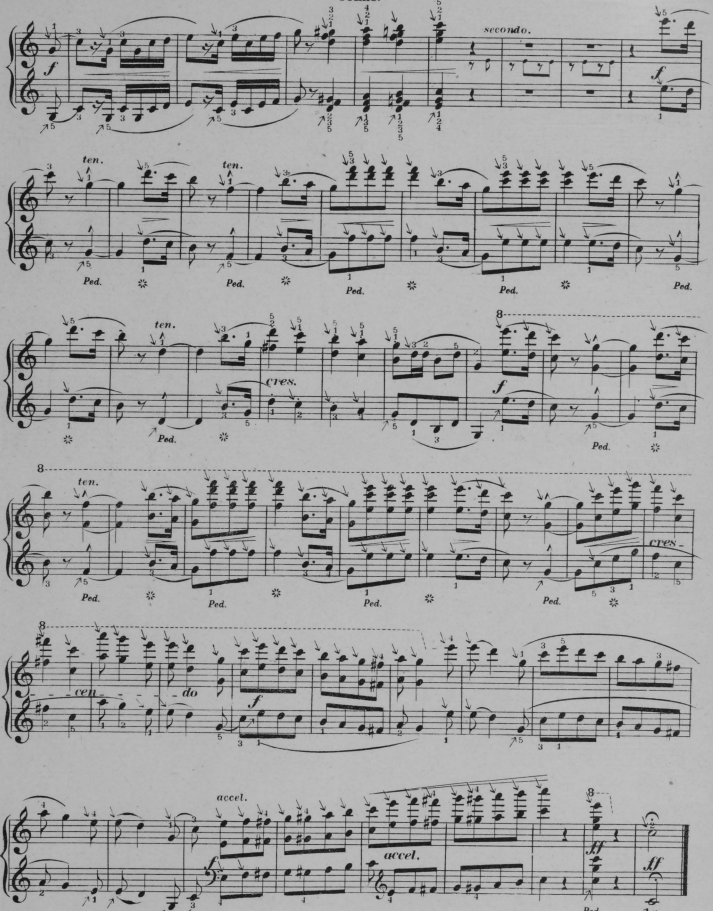


Edition Kunkel.

Secondo.



Primo.






Edition Kunkel.

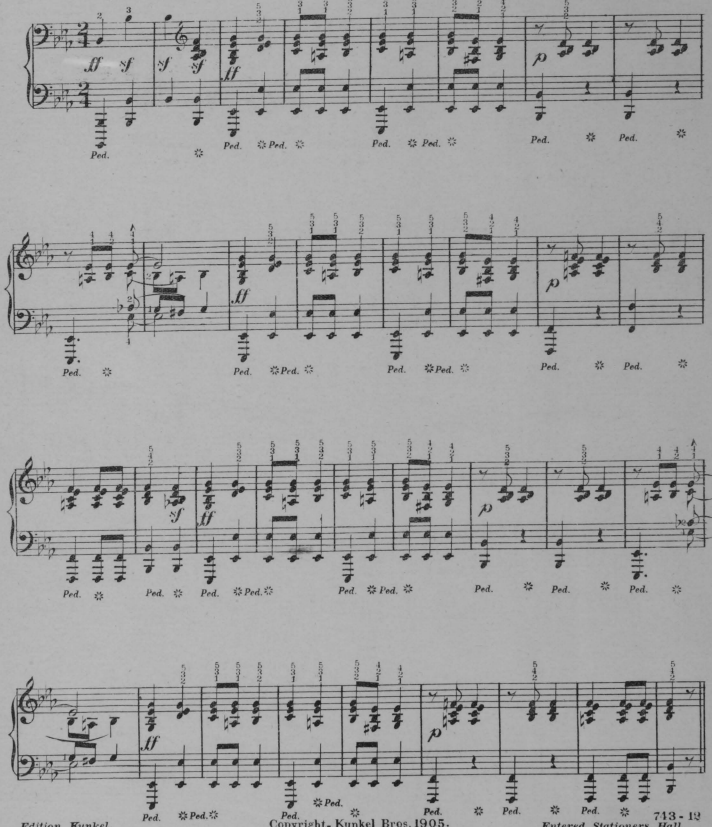
# MAZEPPA.

*Galop de Concert.*

A. Strelezki.

Secondo.

*Tempo di Galop.* ♩ - 144

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713 - 12
*Entered Stationers Hall.*

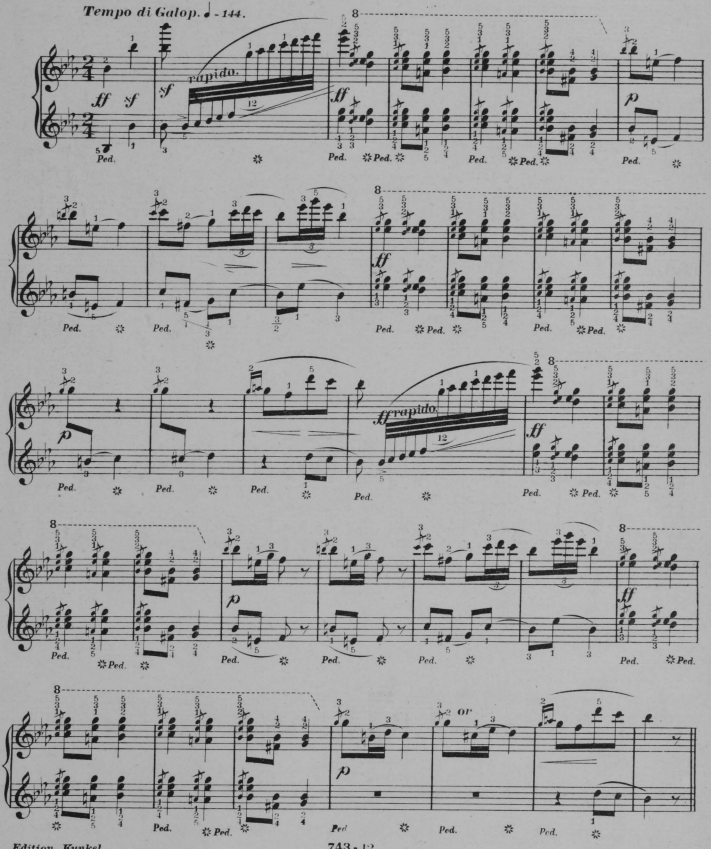
# MAZEPPA.

*Galop de Concert.*

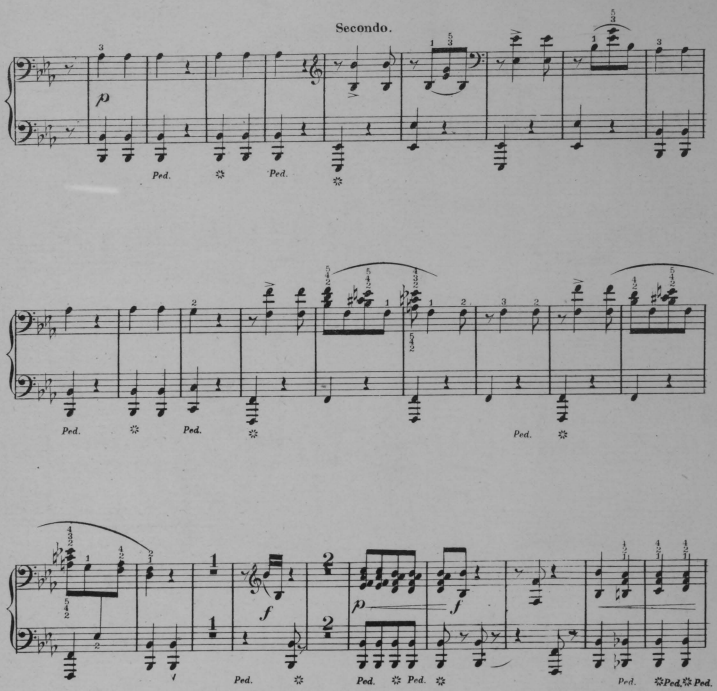
Primo.

A. Strelezki.

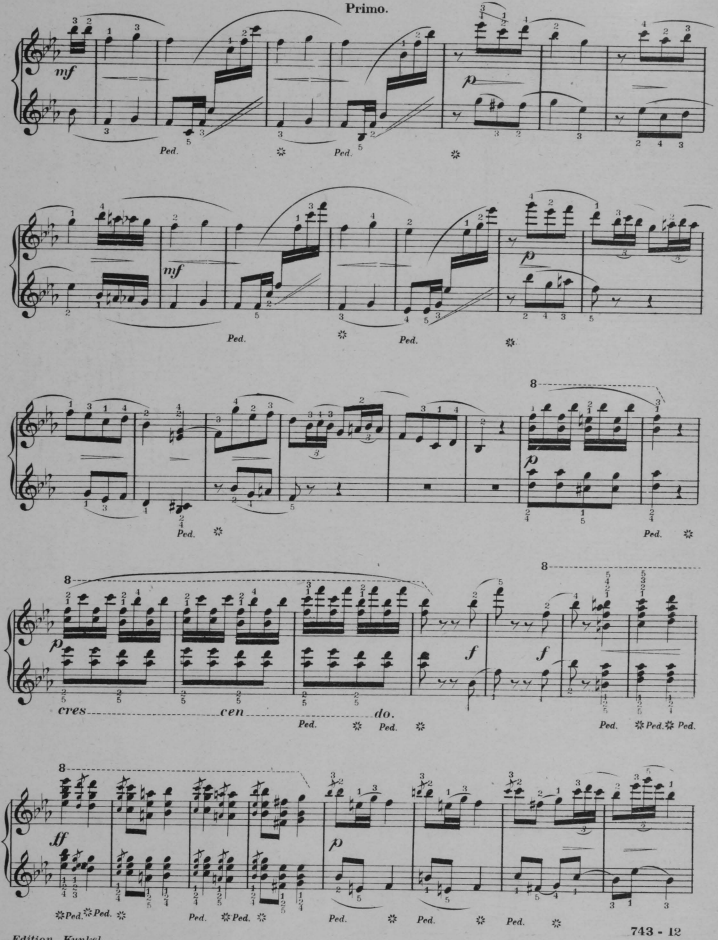
*Tempo di Galop.* ♩ - 144.



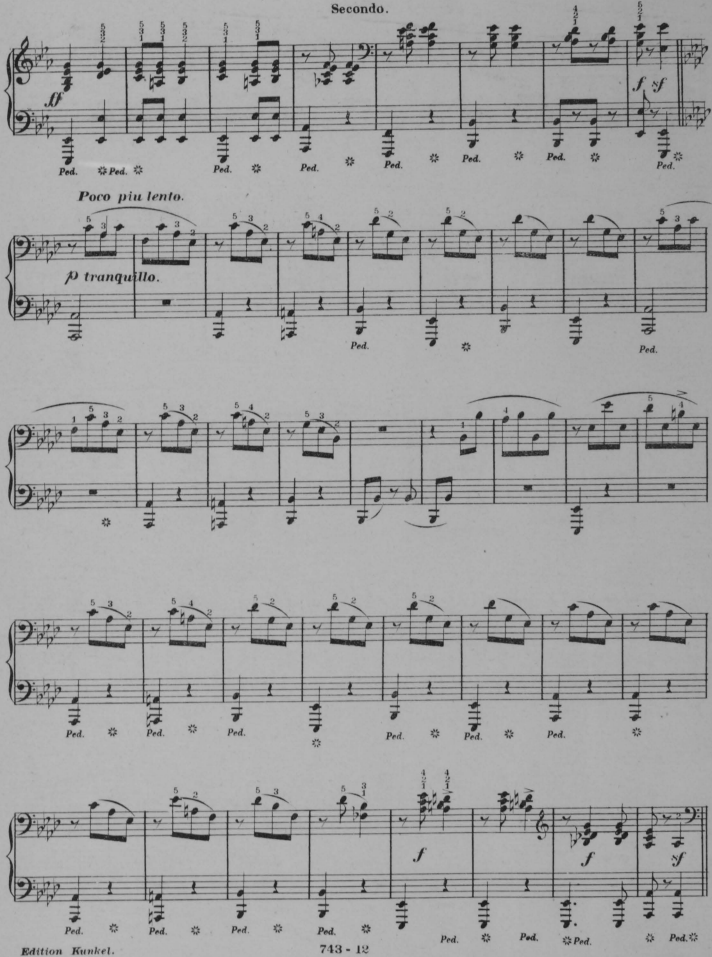
Secondo.

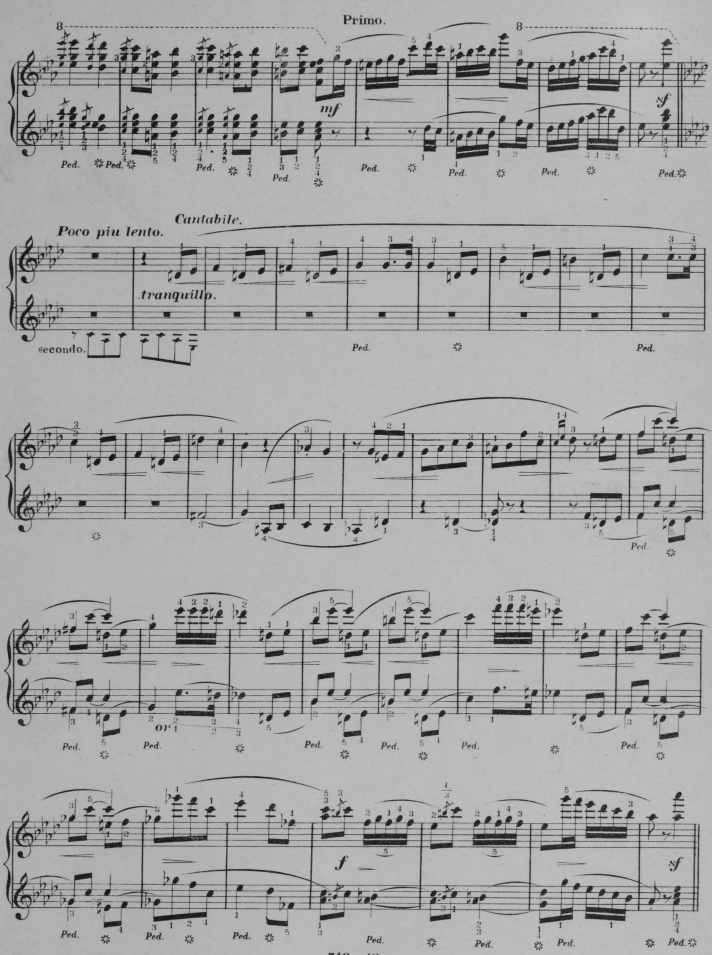


Primo.

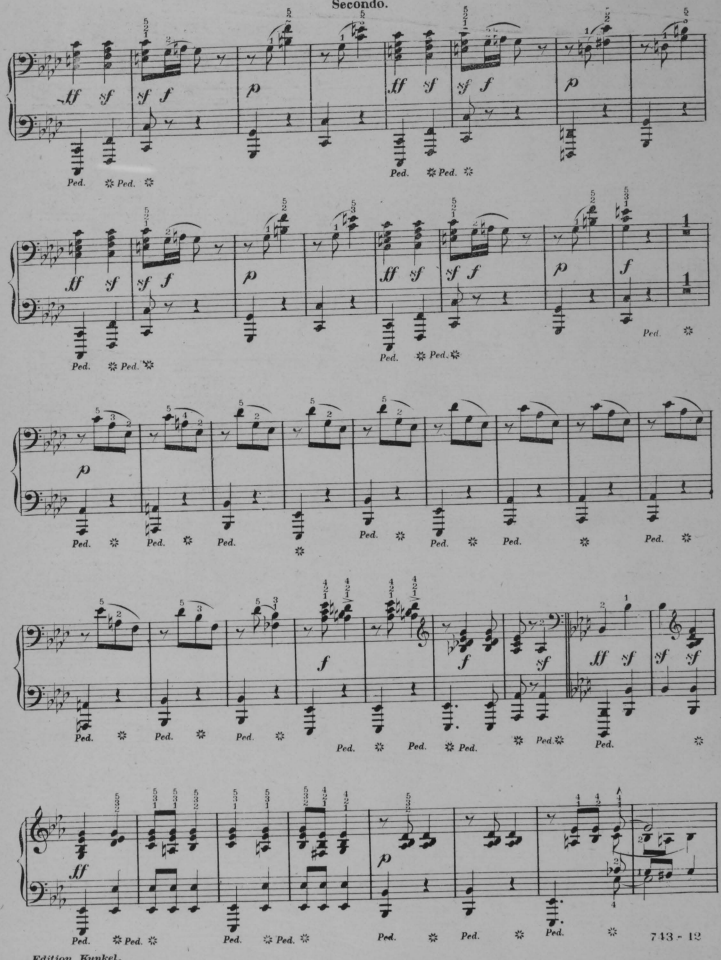


Secondo.




Primo.
mf
sf
Poco piu lento.
Cantabile.
tranquillo.
secondo.
ossia
f
sf

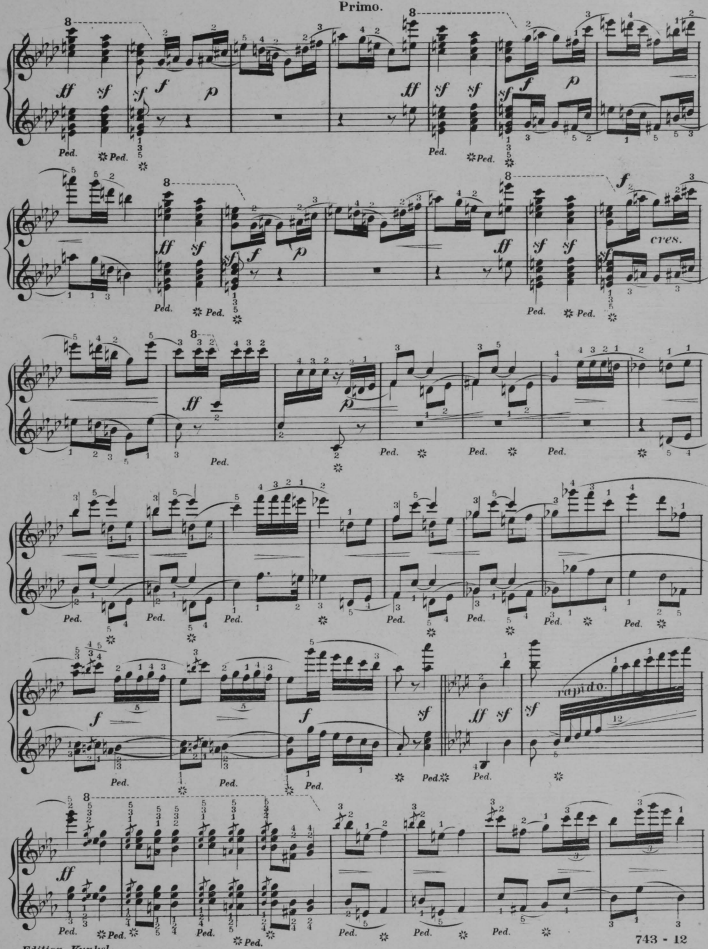
Secondo.



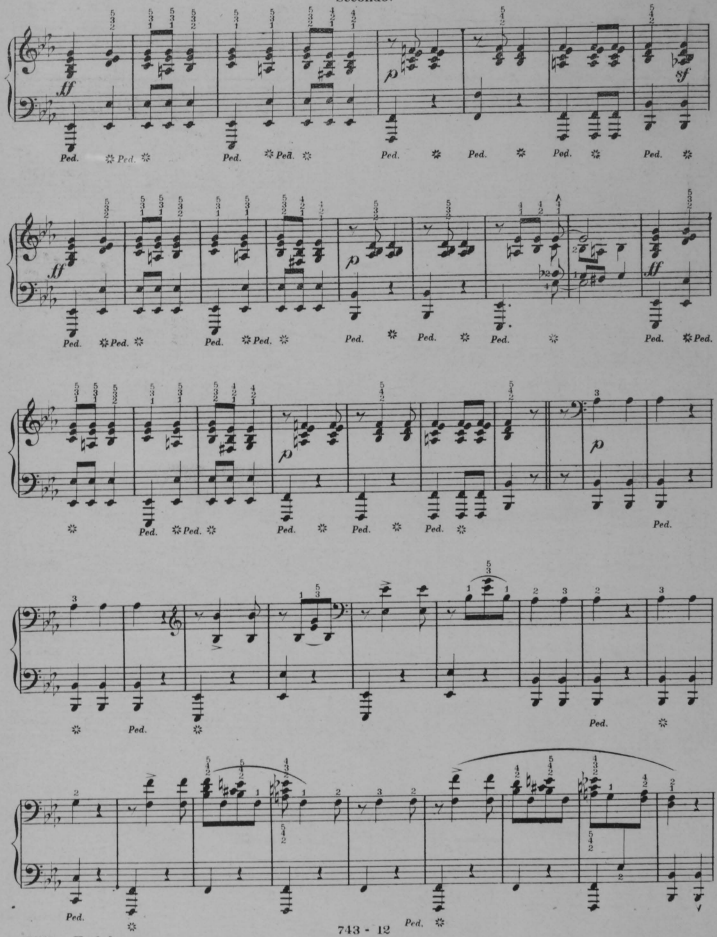



Edition Kunkel.

Primo.

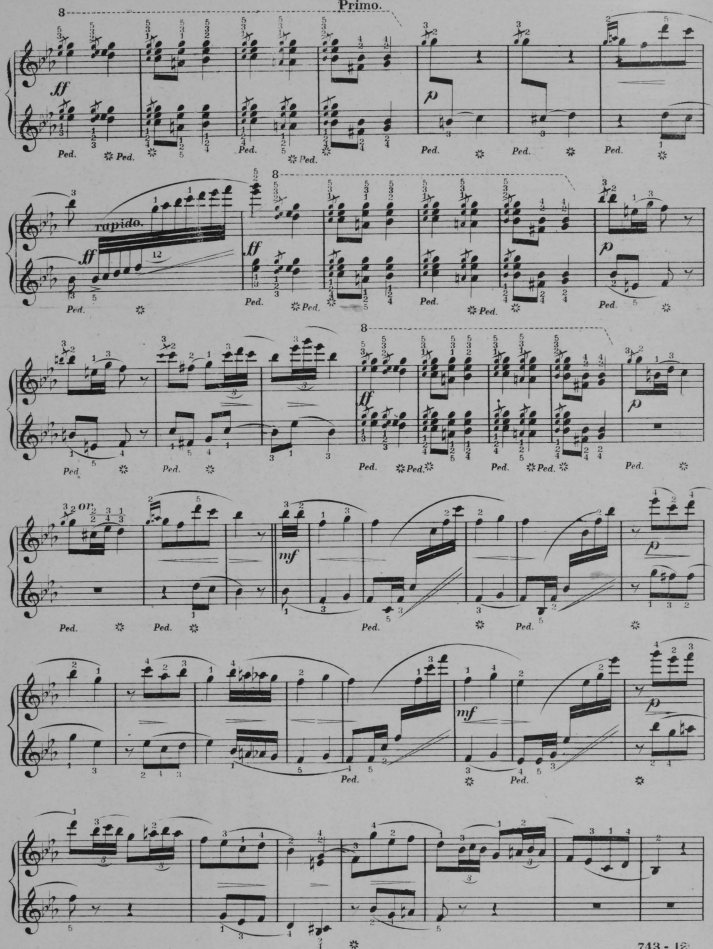


Secondo.

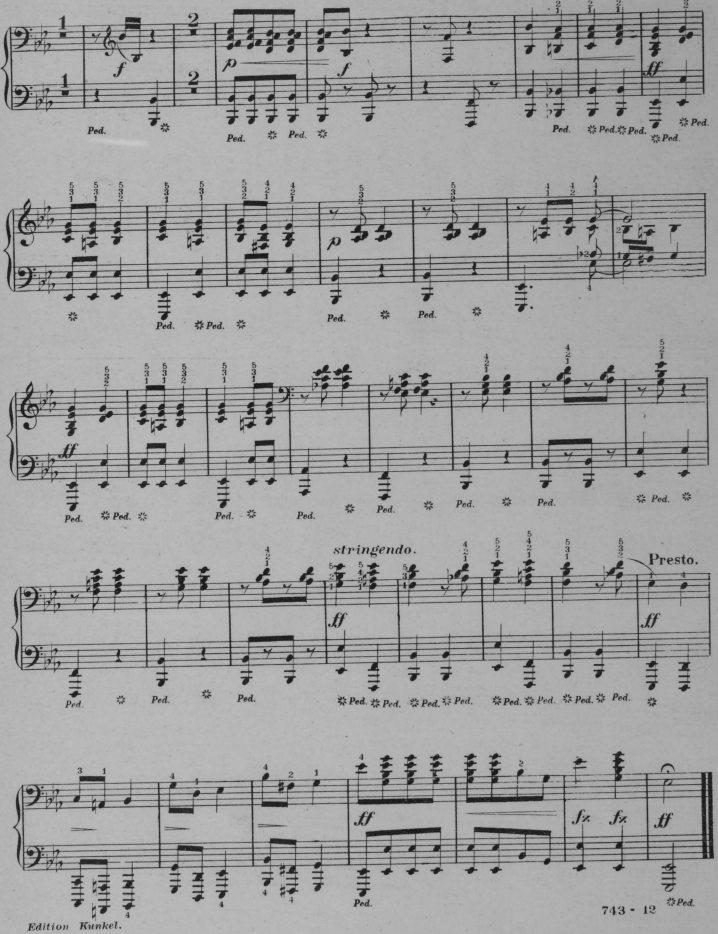


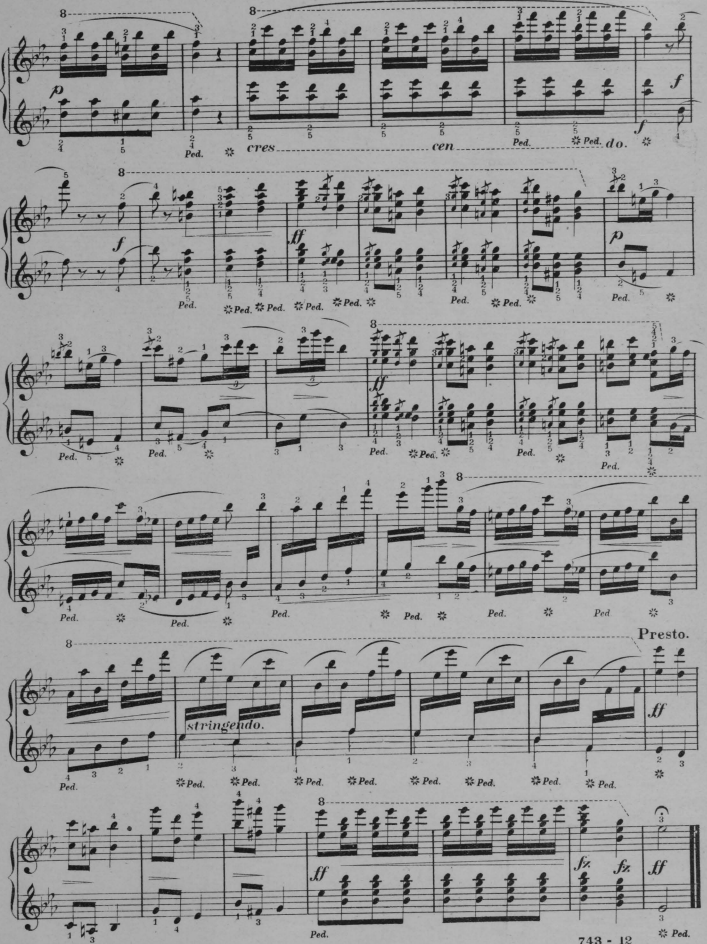



Edition Kunkel.


Primo.
ff
p
rapido.
ff
p
ff
p
or.
mf
p
mf
p
Ped.

Secondo.



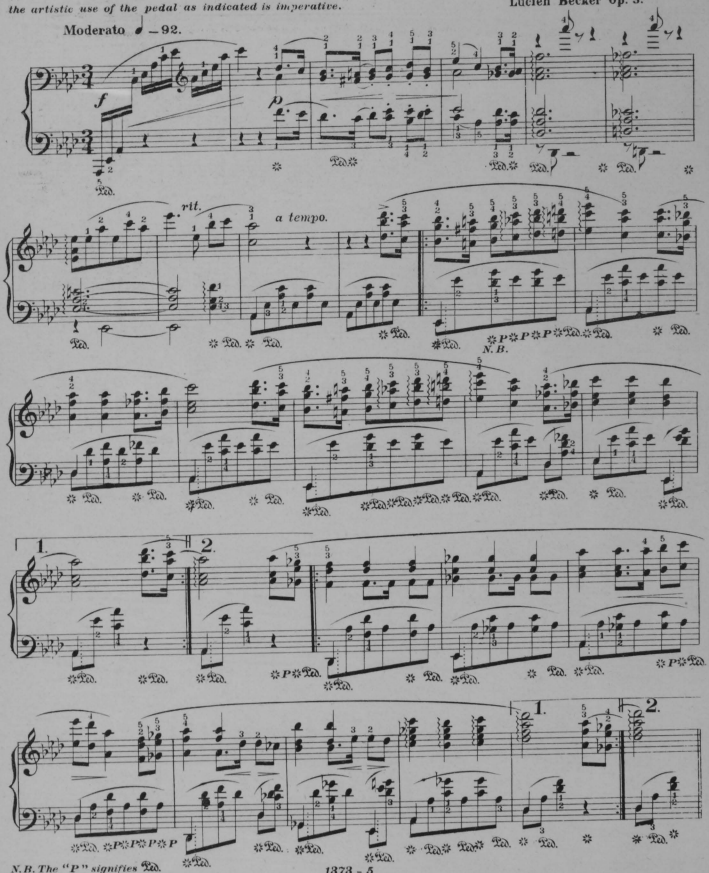

cres
cen
do.
Presto.
stringendo.

# MOONLIGHT ON THE MISSISSIPPI.

## REVERIE.

*To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.*

Lucien Becker Op. 5.




*N.B. The "P" signifies* Ped.



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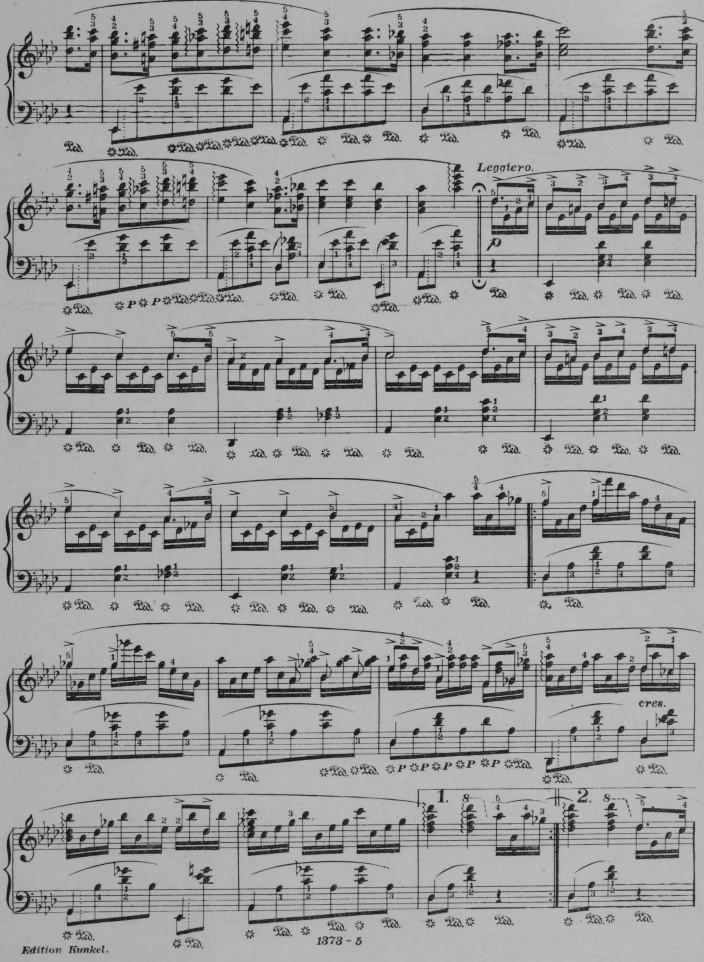
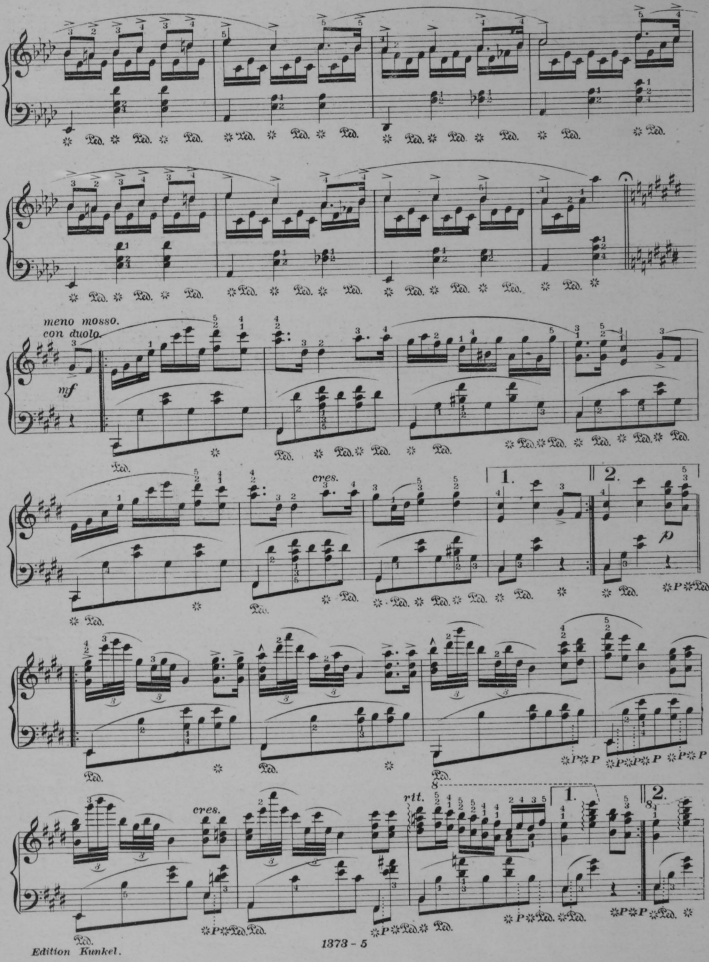
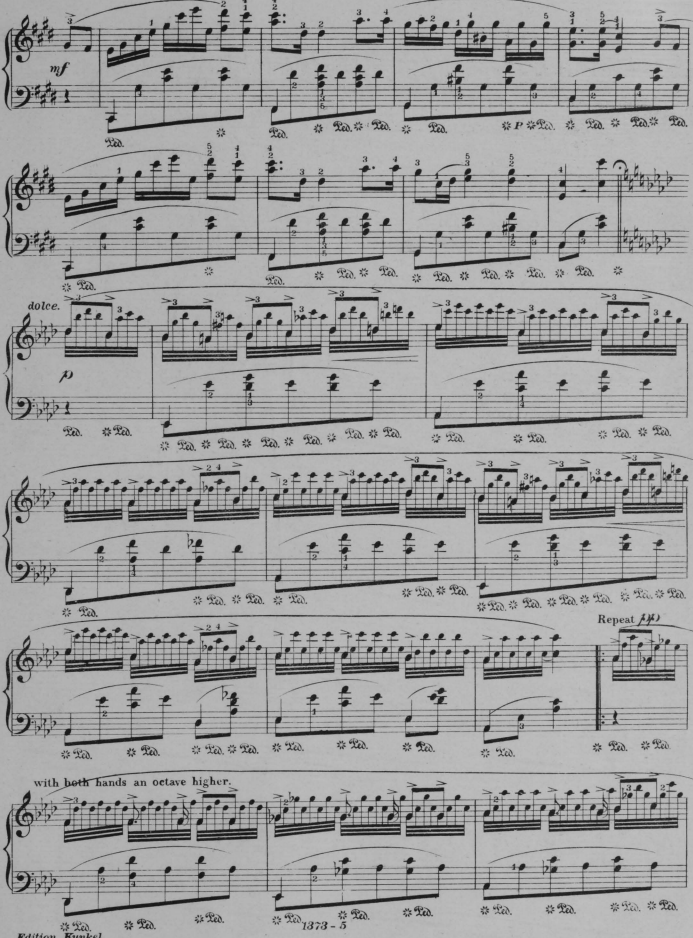
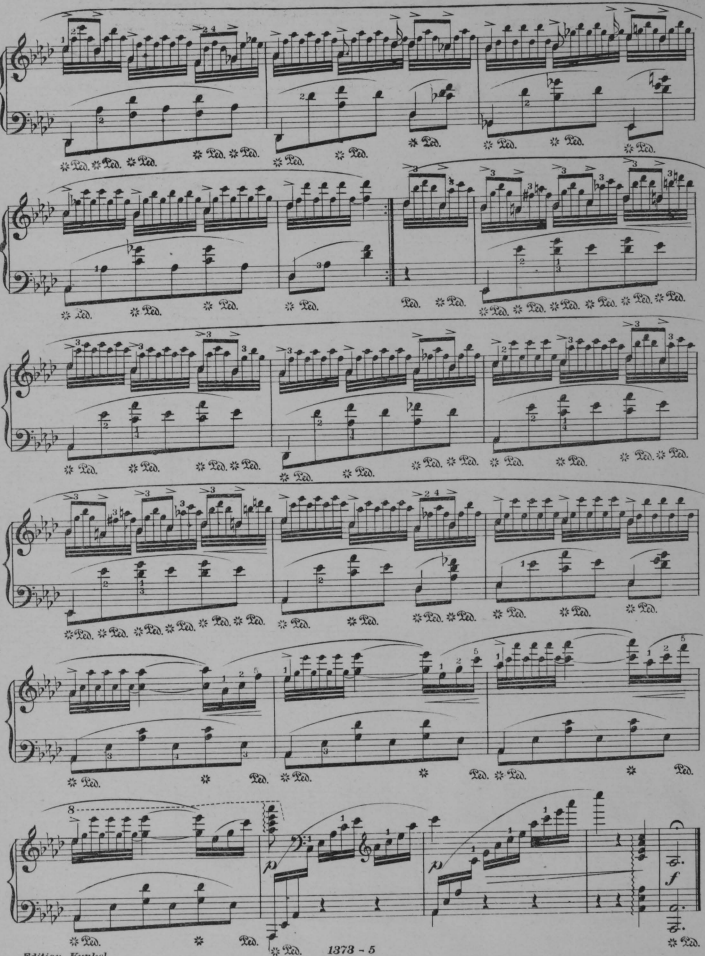
*Edition Kunkel.*

*Entered Stationer's Hall.*


Leggiero.
cres.
1.
2.


meno mosso.
con duolo.
mf
cres.
1.
2.
p
P
cres.
rit.
1.
2.


mf
dolce.
p
Repeat ad lib.
with both hands an octave higher.



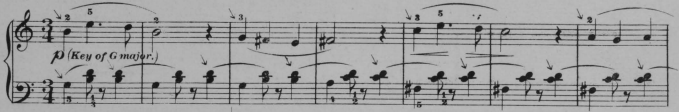
# LITTLE RED RIDING HOOD.

## Waltz.

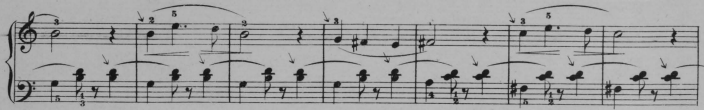
*Notes marked with an arrow must be struck from the wrist.*

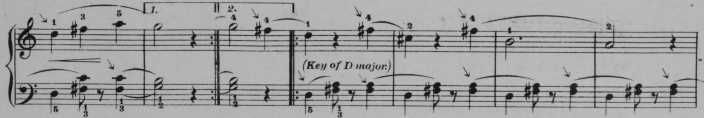
*CARL SIDUS.*

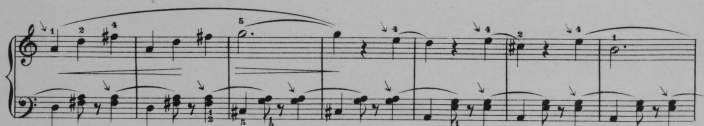
**Allegretto.** ♩.=80.

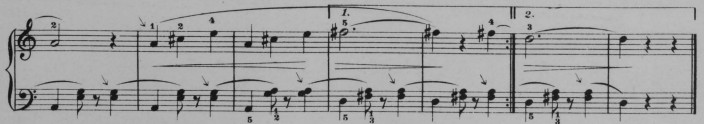



*For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.*






*N. B. Heed the change of fingering.*



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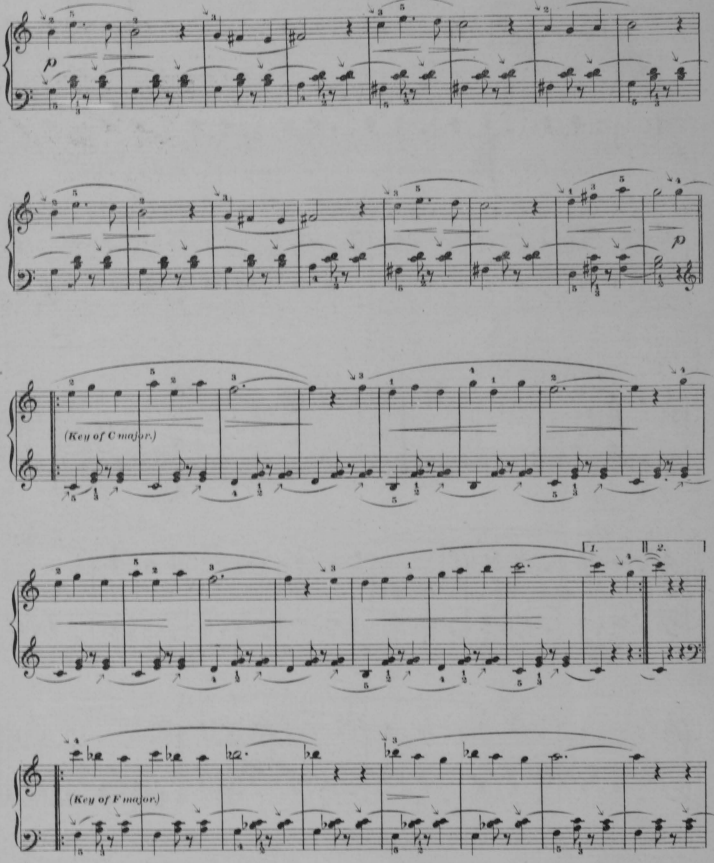
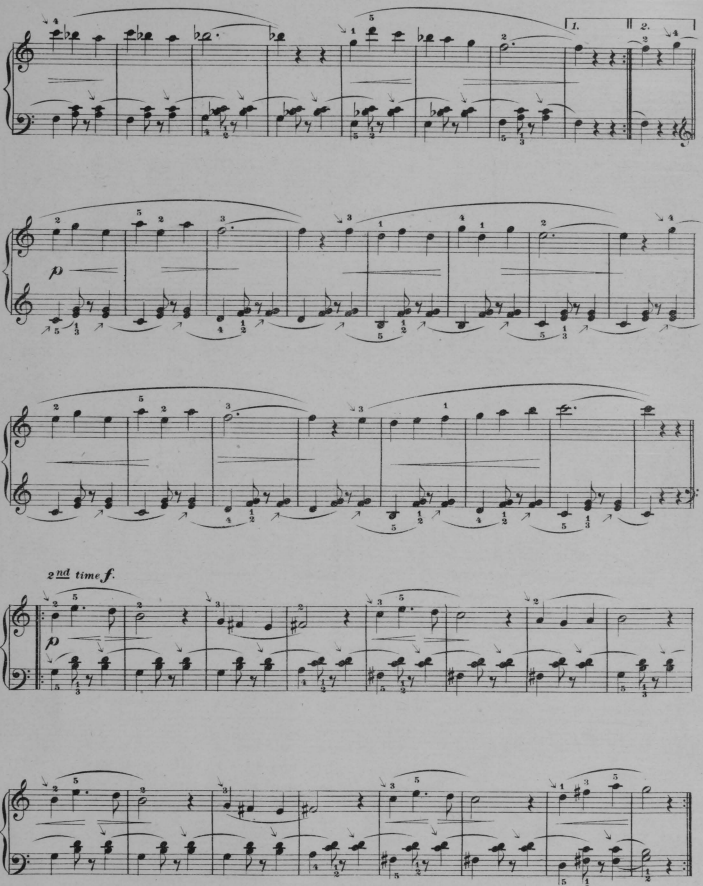

p
(Key of C major.)
1.
2.
(Key of F major.)

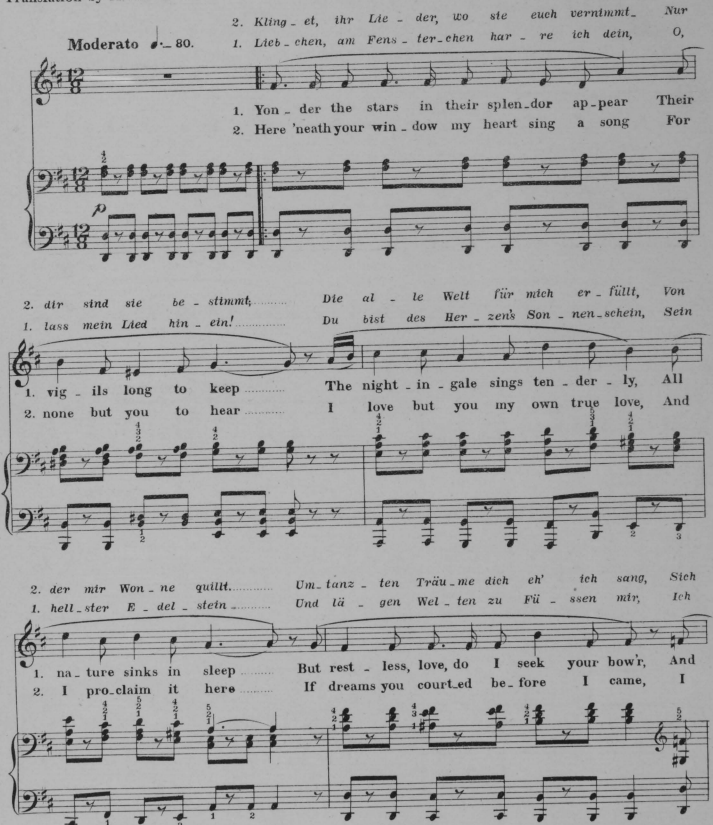

1.
2.
p
2nd time f.
p

# FOR THEE.

## (FÜR DICH.)

H. W. Petrie.

Translation by H. Hartmann.



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2. stets mein Bild ü - ber al - le schwang. Dies Glück hat nun mein Herz beschwingt Und im
1. thet - le lie - ber den Gram mit dir, Er - trüg' ver - eint mit dir die Noth In der

1. fast am I in your mag - ic pow'r. Ah! loves sweet cap - tive I will be, Dearest
2. know my dar - ling you lisp'd my name, So light I go with song in heart, There is

Ped.

2. Glück es da - rum Lie - der singt. So kling - et frisch durch Thor und Thür Und
1. Lie - be gold' - nem Mor - gen - roth. Drum singt mein Herz im Ju - bel laut, Dies

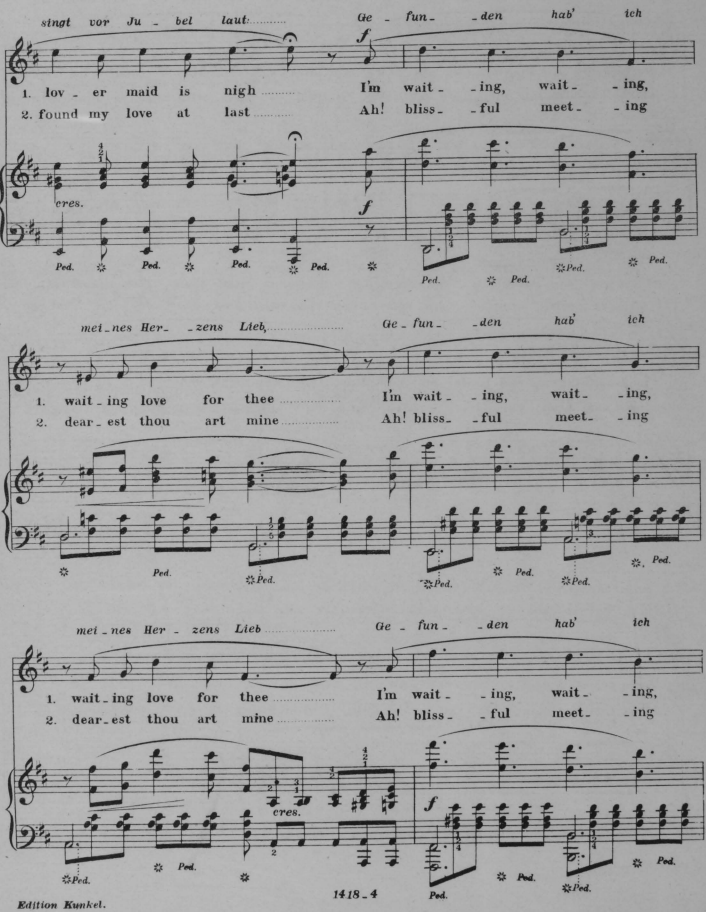
1. maid - en come and smile on me. How fair the night, come be..... its queen, Come,
2. nought can keep our souls a - part. And so my heart will sing its song, The

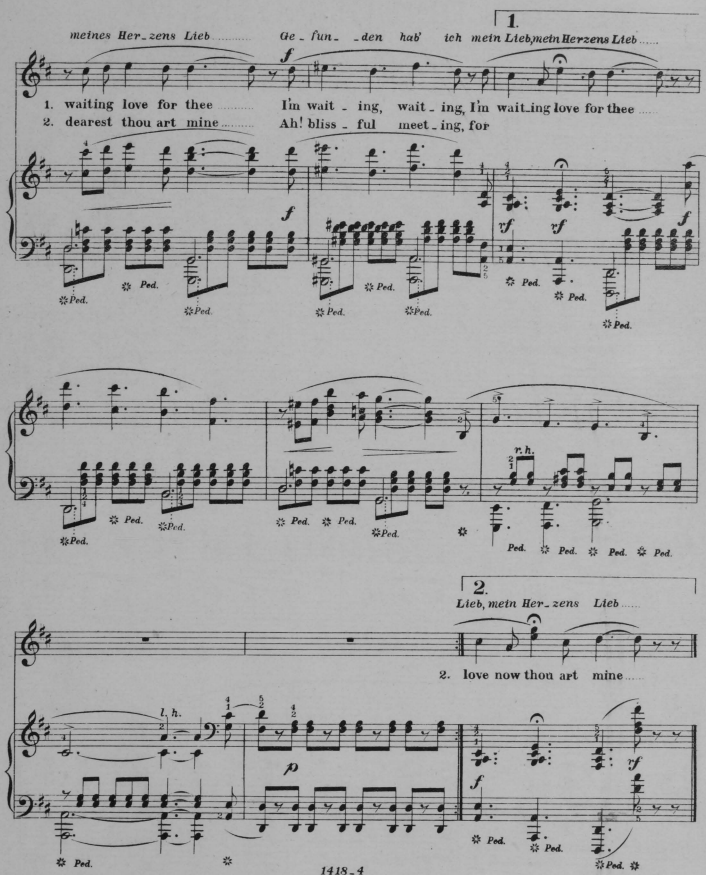
2. bringt ihr den sü - sses - ten Gruss von mir, Es singt mein Her - ze laut ..... Und
1. Herz, das so lan - ge dem Glück ver - traut, Es singt mein Her - ze laut ..... Und

cres.

1. come, dear - est maid - en and smile on me, Your lov - er maid is nigh ..... Your
2. heart that has wait - ed for you so long, I found my love at last ..... I

Ped. Ped. Ped.


singt vor Ju - bel laut
Ge - fun - den hab' ich
1. lov - er maid is nigh
I'm wait - ing, wait - ing,
2. found my love at last
Ah! bliss - ful meet - ing
cres.
Ped.
meines Herzens Lieb
Ge - fun - den hab' ich
1. wait - ing love for thee
I'm wait - ing, wait - ing,
2. dear - est thou art mine
Ah! bliss - ful meet - ing
meines Herzens Lieb
Ge - fun - den hab' ich
1. wait - ing love for thee
I'm wait - ing, wait - ing,
2. dear - est thou art mine
Ah! bliss - ful meet - ing
cres.



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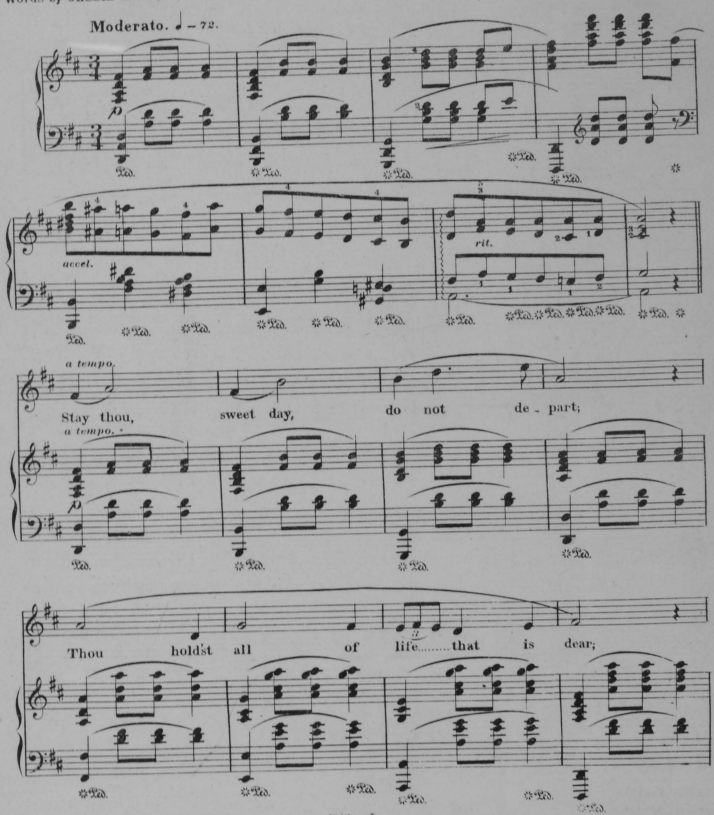
*Inscribed to Miss Gertrude Imelda Moore.*

# THY GOLDEN GLORY KEEP.

Words by JESSIE BEATTIE THOMAS.

CHARLES JACOB KUNKEL.



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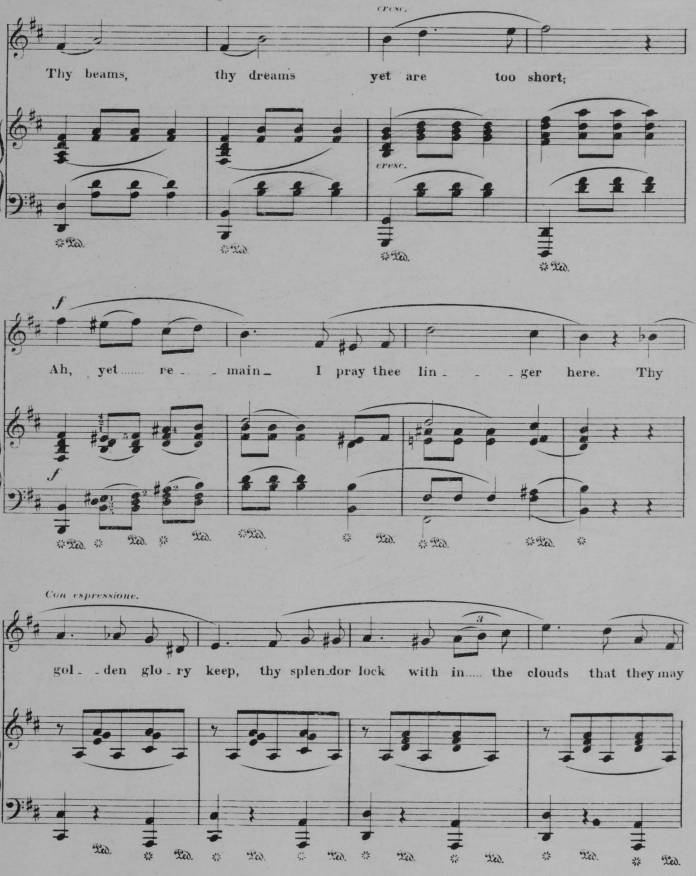
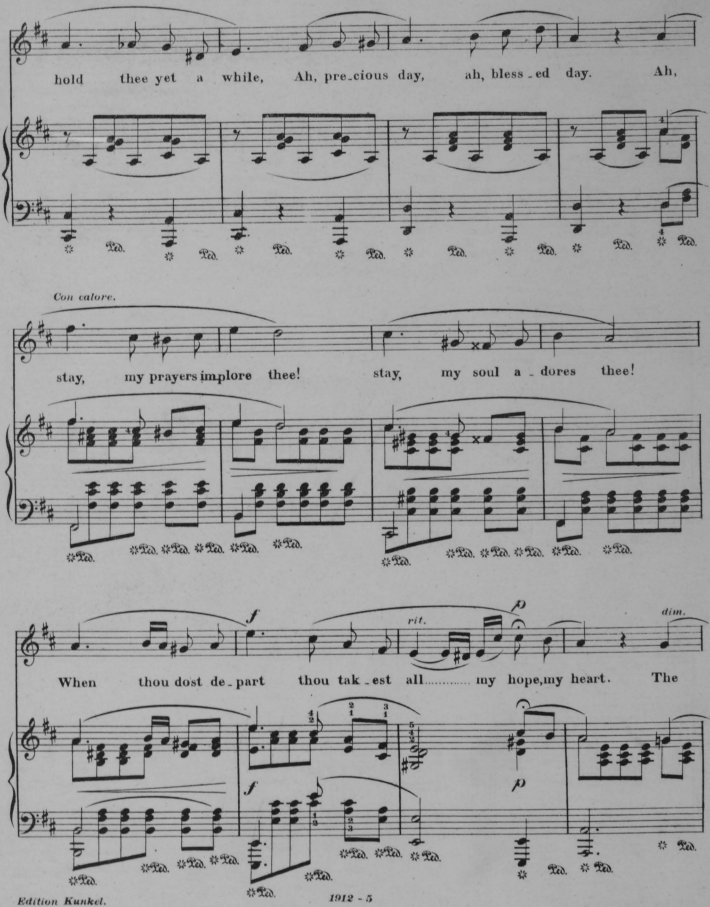
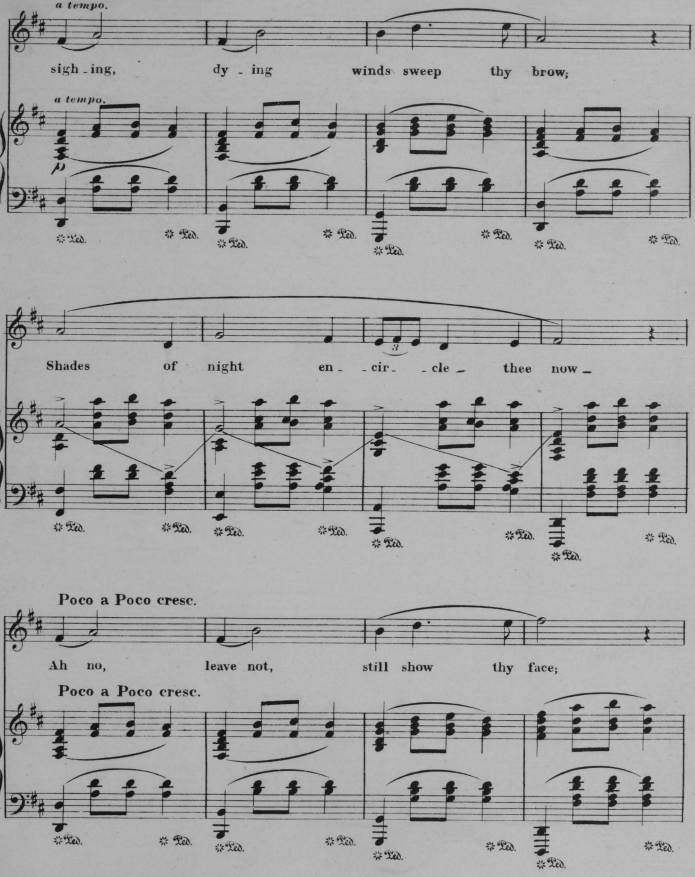
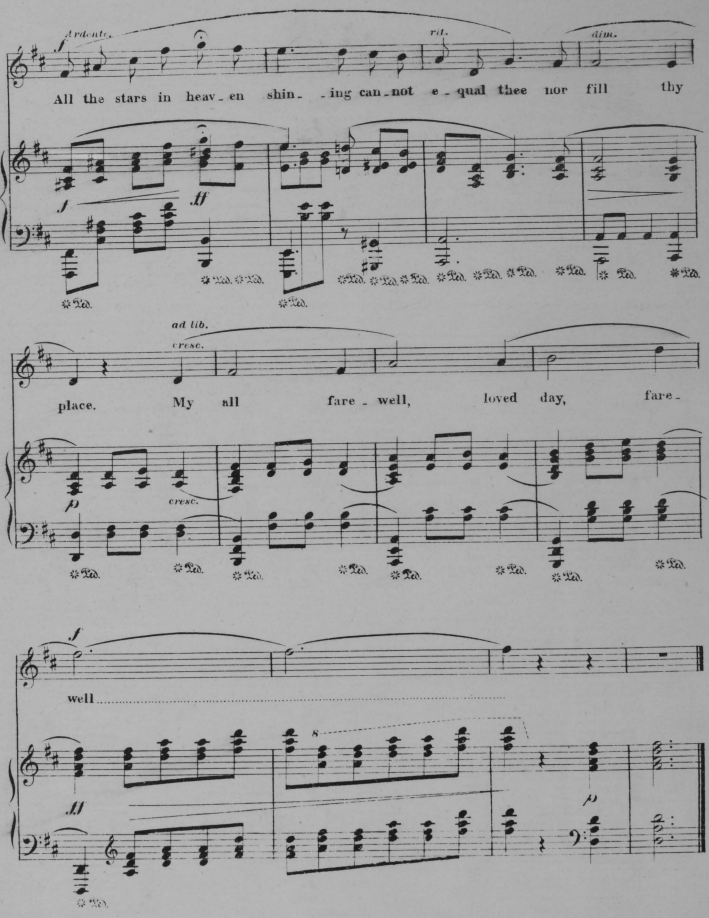

cresc.
Thy beams, thy dreams yet are too short;
cresc.
f
Ah, yet re - main I pray thee lin - ger here. Thy
f
Con espressione.
gol - den glo - ry keep, thy splen.dor lock with in the clouds that they may


hold thee yet a while, Ah, pre_cious day, ah, bless_ed day. Ah,
Con calore.
stay, my prayers implore thee! stay, my soul a_dores thee!
When thou dost de_part thou tak_est all..... my hope, my heart. The
rit.
dim.


a tempo.
sigh - ing, dy - ing winds sweep thy brow;
a tempo.
Shades of night en - cir - cle thee now -
Poco a Poco cresc.
Ah no, leave not, still show thy face;
Poco a Poco cresc.


Ardente.
rit.
dim.
All the stars in heav_en shin_ _ing can_not e_qual thee nor fill thy
ad lib.
cresc.
place. My all fare_well, loved day, fare_
cresc.
well

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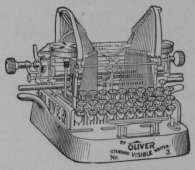


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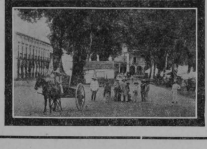

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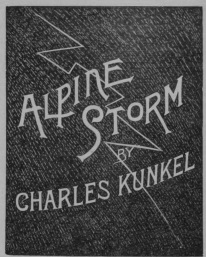


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## WILHELM GERICKE.

The Boston Symphony Orchestra conductor, Mr. Wilelm Gericke, was never in appearance the typical musician of tradition. He never wore his hair long, so far as anybody ever knew, and carelessness of dress was never a hobby with him. His appearance is distinctly military; well built, of middle height, straight and broad shouldered, he stands squarely on both feet in the uncompromising attitude of a soldier. Closely cropped hair, a crisp grizzled beard parted in the middle with scrupulous exactness, a military mustache and a firm well modeled nose complete the illusion. But the muscian is seen in the broad, white brow, and the wide eyes which, although they can snap fire when occasion demands, are customarily soft and mild. The exactitude and precision which characterize him are exemplified not only in his carriage but in his clothes. Unlike many great musicians, Mr. Gericke is a man faultlessly dressed. As a conductor Mr. Gericke has few traits which answer the popular idea of what the leader of the orchestra should be . He wastes no energy and strength in superfluous gestures. His beat is vigorous, exact, but never exaggerated. He rarely summons his left hand to aid his right and he lifts his orchestra to a mighty fortissimo with hardly an apparent effort. It is his belief that the chief work of the conductor is done in rehearsals and that the orchestra in concert should be so thoroughly rehearsed that the conductor is little more than a prompter. He is a rigid disciplinarian, which is one of the secrets of the astonishing work of the orchestra. Indefatigable in rehearsals, he keeps his men at work day after day until perfection is attained. It is on record that within the last year he spent the greater part of a whole rehearsal on certain passages of the "Eroica" which the orchestra has played under his direction at least a hundred times. With Gericke nothing which is "just as good" will answer. There is a certain way in which a certain phrase must be played and until it is played in that way he is not satisfied. He will leave nothing to chance. Mr. Gericke is a man of decided personal charms. His culture is broad and profound and his experience with the great men of his time has not only given him a great fund of reminiscence, but a deep insight into modern musical tendencies. While he regards with interest the new school of music of which Richard Strauss is the chief exponent, he has been convinced that the great men of the past have not outlived their usefulness.

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EMMA ALBANI will retire from the stage after a career rivaling that of Patti. She made her first appearance in opera in 1870, and sang in New York in opera for the last time in 1891. She never found it difficult until last spring to get three English engagements a week for more than $1,000 an appearance.

## A CASE TO THE POINT.

As an example of of the ridiculous fad of studying in Europe, and the undue attention that is given to students homeward bound, there is, says the *Musical Standard*, a case to the point in the person of Alexander Schmidt, of Milwaukee, Wis. The papers of that city hail his return with pictures and articles as if he were a master.

The papers say he was away two years, studying under "the best European masters." The latter is quite true, for he studied the past year under Jan Van Oordt, at Brussels. But what would the Milwaukee papers say if Schmidt had studied with Mr. Van Oordt in Chicago? Probably not even a line of comment would have been accorded him. Mr. Van Oordt is now in a position to be appreciated, but he is the same masterly player, the same artist and the same gentleman, who, two years ago, gave four violin recitals in Chicago (playing twelve of the greatest concertos for the violin) to audiences that in size were a disgrace to the city, though wildly appreciative. In Europe the recitals were better known than in Chicago, and two months later, while in Brussels, Mr. Van Oordt was offered, and accepted a professorship at the conservatory. Then there suddenly developed much appreciation of his art in Chicago, and regret that he was to leave this country, and several pupils followed him to Brussels; some who had studied with him and really knew his worth; others who probably never would have considered him had he remained in this country. This is not flattering to the discerning power of our musical people. As long as the public estimates musicians by consulting their geography; locates the man on the map and then tags him accordingly, instead of knowing him for his art, the musicians will be underestimated in this country, and the only way to gain applause will be to go and drink beer in Berlin, wine in Paris and dine in London.

It is the American students, anyway, who give the teachers of Europe half their support, so if they would remain in their own country the "musical atmosphere" would blow over the sea and locate somewhere on this side; wherever our government might be induced to establish a national school of music, which would be the only institution that could gain the confidence of the public. At any cost, it would save millions of dollars every year from being spent abroad, and hundreds of ruined lives of students who have not the physical or moral strength to endure the hardships that follow when funds are insufficient and the studies too severe. Of the students who go abroad not one in a hundred returns with hopes realized —many never return.

Musical institutions in this country have not the confidence of the public (nor have the independent teachers), that a national school would awaken. It is often pointed out that the teachers of Europe are more artistic and less grasping than members of the American fraternity, and while this has been partly true in the past, it is not so to-day, and it only needs some big institution, under government control (as in Europe) to gain the confidence of musical people and stop the fad of studying abroad.

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The famous violinist, Jan Kubelik, has returned to our shores, his playing showing a marked advance towards assured artistic development. He retains the poetic charm which graced his performance on the occasion of his last visit to America, and the American musical public, well remembering his striking ability on this occasion, proved by their presence in ample numbers their appreciation of his striking talents and strong personality.

His debut on his present trip was at Carnegie Hall, which was crowded with musical enthusiasts. Even the home attractions of a Thanksgiving night could not keep his admirers away from Carnegie Hall.

They found Kubelik unchanged in appearance. Fancy might deem him somewhat more mature than when he was last heard here, and we knew that he was so; yet there was no change in the wild chrysanthemum locks or in the virility and variety of his playing. He displayed his talents in Mozart's "Concerto in D major," fully appreciating and interpreting the melodious formality and dignified grace of the satisfying composition, a "concerto in D major," by Wieniawski, also found admirable treatment, while technical skill was shown in Weber's "Perpetuum Mobile" (originally written for the piano-forte), which created an absolute excitement among its listeners as an example of the complete overthrow of technical difficulties. Kubelik's other contribution to his varied program were the "Campanella," from Paganini's B minor concerto, an arrangement by Wilhelmj of a Chopin nocturne, Bazzini's "Ronde des Lutins," and Schumann's ever favorite and popular "Traumerei." Some of these were given in response to calls for encores.

Few prima donnas could boast of a greater tribute of floral offerings than was received by Kubelik at this brilliant concert. It fully proved his popularity with the admirers of the highest class violin playing.

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WORK—sound work, should be the method of every teacher, of every pupil. Character expresses itself in work. As a writer has truly said, no one can hope to gain the force of a strong life whose work does not bear the impress of inward honesty, which is so much a part of the nature that every piece of work is done as if in it lay the whole duty of life. Longfellow has reminded us that in older times builders fashioned every detail with the greatest care, because the gods see everywhere. An honest man does his whole work honestly, not because it is to be supervised and examined, but because he is incapable of doing it any other way.

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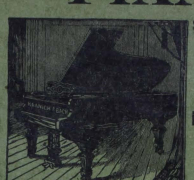

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